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PRINTED, IN QUARTO, 1796,
AT THE CLARENDON PRESS, OXFORD.



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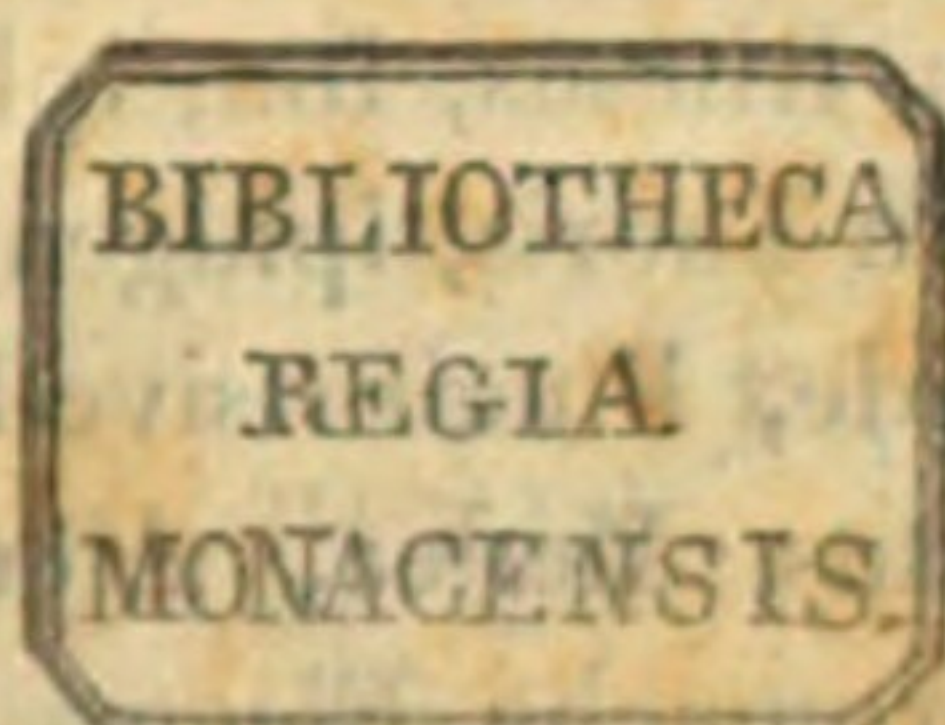
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THEORY OF THE
EARTH AND ITS HISTORY
BY
FRANCIS BURNETT
OF THE
GEORGETOWN COLLEGE
AND
OF THE
GEORGETOWN COLLEGE



NUMBER IX. OF
 ADDENDA AND CORRIGENDA
 TO THE EDITION OF THE
 HIPPOLYTUS STEPHANÉPHOROS OF EURIPIDES
 BY THE HONOURABLE
 FRANCIS HENRY EGERTON,
etc. etc. etc.

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SYLLABUS
 CODD. MANUSCRIPTORUM

BIBLIOTH. MEDIC. LAURENT.
 IN QUIBUS EURIPIDIS DRAMATA CONTINENTUR.

Cod. I. Plat. XXXI. Sæc. XV *ineuntis, in quo*, Rhesus, Iphigenia in Tauris,
 Iphigenia in Aulide, Pen-
 theus, Bacchæ, Supplices,
 Cyclops, Heraclidæ, Her-
 cules Furens, Helena, Ion,
 Electra.

Cod. VI. Plut. XXXI. Sæc. XV. --- *in quo*, Hecuba, Orestes, Phœnissæ.

Cod. V. Plut. XXXI. Sæc. XIV. --- *in quo*, Phœnissæ.

Cod. IX. Plut. Ejusd: Sæc. XV. --- *in quo*, Hecuba, Orestes, Phœnissæ.

Cod. XVIII. . . Plut. Ejusd: Sæc. XV^{exeuntis}, *in quo*, Hecuba, Orestes, Phœnissæ.

Cod. XXI. . . . Plut. Ejusd: Sæc. XV. --- *in quo*, Hecuba, Orestes, Phœnissæ.

Cod. XXXIV. Plut. Ejusd: Sæc. XV. --- *in quo*, Hecuba, Orestes, Phœnissæ.

Cod. XXXIII. Plut. XXXII. Sæc. XV. --- *in quo*, Hecuba, Orestes, Phœnissæ.

Cod. XV. . . . Plut. XXXI. Sæc. XIV. --- *in quo*, Hippolytus, Medea, Alcestis,
Andromache.

Cod. X. Plut. XXXI. Sæc. XIV. --- *in quo*, Hecuba, Orestes, Medea,
Phœnissæ, Alcestis, An-
dromache, Hippolytus,
Rhesus.

Cod. XVII. . . Plut. Ejusd: Sæc. XV. --- *in quo*, Hecuba, Orestes.

Cod. XXV. . . Plut. Ejusd: Sæc. XVI. --- *in quo*, Hecuba, Orestes.

Cod. II. Plut. XXXII. Sæc. XIV. --- *in quo*, Supplices, Bacchæ, Cyclops,
Heraclidæ, Hercules, He-
lena, Rhesus, Ion, Iphige-
nia in Tauris, Iphigenia in
Aulide, Phedra sive Hip-
polytus, Medea, Alcestis,
Andromache, Electra, He-
cuba, Orestes, et Phœnissæ.

Cod. XXI. . . . Plut. Ejusd: Sæc. XVI. --- *in quo*, Hecuba.

Ex quo constat Drama “ Hippolytus Στεφανφόρος ” in tribus tantum Codi-
cibus extare, nempe in Cod. XV. . . Plut. XXXI. Sæc. XIV. — et in
Cod. X. . . Plut. XXXI. Sæc. XIV. — et in Cod. II. . . Plut. XXXII.
Sæc. XIV.

Editio denique, Florentiæ, apud Laurentium Franciscum de Alope, im-
pressa, 1496, quæ olim in Bibliothecâ Laurentianâ servabatur, nunc
extat in Bibliothecâ Magliabechianâ.

FRANCISCUS DEL FURIA,
Bibliothecæ Mediceæ Laurentianæ
Præfectus.

Die 13 Mens. Maii. A. D. 1813.

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INTER plures, qui insunt in Bibliothecâ Regiâ Neapolitanâ Euripidis Codices, unus extat Chartaceus Sæculi XV, ad Farnesianam Bibliothecam olim pertinens, qui scilicet hanc Hippolyti Tragœdiam continet. In eodem quinque extant Euripidis Tragœdiæ; nempe, *Hecuba*, *Orestes*, *Andromache*, *Hippolytus coronam ferens*, et *Phœnissæ*. *Hippolyti* quidem Hypothesis eadem prorsus est, ac in Aldi, et Pauli Stephani Editionibus, iisdemque verbis desinit; sed diversa, uti videtur, et recentiori manu ea sunt addita, quæ supplet Editio Scholiorum Arseniana. Hæc autem Hippolyti Tragœdia interspersa est glossis aliquot interlinearibus, et scholiis marginalibus, quæ absunt, quantum sciam, ab editis libris; quæque grammaticalia aliquot, mythologica, topographica, et alia id genus continent. Ad finem, denique, seorsim occurrunt

Scholia longiora, quæ aliquibus in locis differunt ab iis, quæ leguntur in supra-dictâ Stephani Editione; tum, quia aliqua occurrit lectionum varietas, tum, præcipuè, quia nonnulla passim subjiciuntur, quæ in iisdem Editionibus desiderantur.

JOHANNES ANDRÉS,

*Regiæ Neapolitanæ Bibliothecæ
Præfectus.*

Die 25 Mens. Januar. A.D. 1813.

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COMMENTARY UPON THE 1433^d VERSE,

Εἴτ' ἦν ἀραῖον δαίμοσιν βροτῶν γένος;

OF THE HIPPOLYTUS STEPHANÉPHOROS OF EURIPIDES.

IN the edition of the Hippolytus Στεφανόφορος of Euripides printed, in quarto, at the Clarendon Press, Oxford, in 1796, I have proposed various readings of verse 1433 : but, nevertheless, I beg leave to declare that, to my very humble capacity, there appears to exist no insurmountable difficulty in that passage ; and, that, the mode of sentiment and expression is analogous to that which, in the Old Testament, the Hebrew Poet has put into the mouth of Job, chap.

16, v. 21; and to that, which, in the New Testament, is expressed in the Gospel of St. Matthew, chap. 26, v. 39, and v. 42; in the Gospel of St. Mark, chap. 14, v. 35, v. 36, and v. 39; and, also, in the Gospel of St. Luke, chap. 22, v. 41, and v. 42.

The reader may consult the original languages of the three several passages, as well in the Hebrew of the book of Job, as in the Ellenistic Hebrew of St. Matthew, and in the Greek of St. Mark, and of St. Luke.

I have done so; and, yet, I do not here print the original Texts: I very much like the translations of each as rendered in the English Version of our Bible:

They are as follow:

JOB, chap. 16, v. 1, and v. 21.

v. 1. *Then Job answered and said,*

v. 2. *I have heard many such things: miserable comforters are ye all!*

v. 21. *“O! that one might plead for a man with GOD, as a
“man pleadeth for his neighbour!”*

ST. MATTHEW, chap. 26, v. 39, v. 42, and 44.

v. 39. *And He (JESUS) went a little farther, and fell on his face, and prayed, saying, “O my Father, if it be
“possible, let this cup pass from me: nevertheless,
“not as I will, but as Thou wilt.”*

v. 42. *He went away again the second time, and prayed, saying, “O my Father, if this cup may not pass away from me, except I drink it, Thy will be done.”*

v. 44. *And He left them, and went away again, and prayed the third time, saying “the same words.”*

ST. MARK, chap. 14, v. 35, v. 36, and v. 39.

v. 35. *And He went forward a little, and fell on the ground, and prayed that, if it were possible, the hour might pass from him.*

v. 36. *And He said, “Abba, Father, all things are possible unto Thee; take away this cup from me:
“nevertheless, not what I will, but what Thou
“wilt.”*

v. 39. *And again He went away, and prayed, and spake
" the same words."*

ST. LUKE, chap. 22, v. 41, and v. 42.

v. 41. *And He was withdrawn from them about a stone's
cast, and kneeled down, and prayed,*

v. 42. *Saying, " Father, if Thou be willing, remove this cup
" from me : nevertheless, not my will, but Thine,
" be done."*

I could adduce many other quotations bearing the same cast of thought, sentiment, and expression, from Arabic, from Persian, and from other Eastern Writers, and languages : I appeal to Oriental scholars, whether it is an uncommon mode of locution ; and, I think it will not be replied to me that Asiatic modes of expression and sentiment are never to be found, even in the Comedies of Aristophanes, or in the Tragedies of Euripides, of Sophocles, or, above all, of Æschylus.

But the above Texts cited from Holy Scripture may possibly suffice to such as seek the truth, justly, plainly, modestly, humbly.

The chief difficulty, in many cases of intricate and difficult passages, seems to arise out of the pedantry of commentators, foolishly overwise in their own conceit : they go out of the way, they toil, they labour to display a false and vain erudition : they invent difficulties which do not really exist, in order to shew their cleverness in solving them : but, often, they fail in having the ability to solve them, however imperfectly ; and, puzzle and confound what they presumptuously pretend to explain and elucidate.

FRANCIS HENRY EGERTON.

PARIS,

« *HÔTEL LANGERON :*

rue du Faubourg St. Honoré, n°. 33. »

30th March, 1812.

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IN the edition of the Hippolytus Στεφανήφορος of Euripides which I printed, in 1796, at the Clarendon Press, Oxford, I have proposed many various readings of the 1433d verse,

Εἴτ' ἦν ἀραῖον δαίμοσιν βροτῶν γένος;

and, in the subsequent "Addenda et Corrigenda," which, from time to time, I have made to that edition, I have, also and moreover, upon the whole of this drama of Euripides, adduced similar passages, or pointed out, from various other authors, such as it may be expedient to confer with the text, or indicated several important manuscripts, and the places where they are preserved, or added other various readings, and divers commentaries, or

noticed some corrections [A] to be made in those already proposed, or, more particularly and specially, I have proposed sundry explications of that difficult verse.

Again, I beg leave to intrude myself, "pro ingenii mei mediocritate," upon the notice of Greek scholars, in submitting to their consideration still another mode of interpreting this "locus vexatissimus"; not only as it applies, particularly, to the construction of that verse, but, as it relates, generally, to the entire explanation of the whole of the passage:

THESEUS.

Would I had died for Thee, my Son!

HIPPOLYTUS.

Ω δῶρα πατρός σ' Ποσειδῶνος πικρά.

THESEUS.

Ὡς μή ποτ' ελθεῖν ὄφελ' εἰς τέμνον στόμα.

At that moment, says Hippolytus, you would equally have condemned me, so angry was you, then, with me.

At that moment, replies Theseus, I was δόξης εσφαλμένος by

[A] *Corrections*] I have observed but few corrections to be made in those already proposed: but, there is one, however, upon the 1433d verse in N°. VIII. of the aforementioned "Addenda and Corrigenda," which I am anxious to have withdrawn: Vereor enim, ut viris doctis se probet.

Unwittingly, I have said that, perhaps, this verse may be read:

III. Εἰ μὴ ἦν ἀραῖον δαιμόνων βροτοῖς γένος.

Utinam non audirent Dii hominum execrationes!

"ut

μὴ ἦν sunizesis sit".

This conjecture was suggested to me by an English gentleman, who is one of the best Greek scholars with whom I am acquainted; and, in over-weening reliance upon his authority, which ought deservedly to have great weight, I have fallen into this error: but, the above conjecture was suggested only, cursorily, in conversation: It should be reckoned as an "obiter" opinion; and, I know that a man of his rare modesty, and of his vast erudition in the Greek language, would have retracted and condemned it, upon further consideration, and, more due reflection: for, though I find that μὴ before εἶδεναι, and ε' may suffer sunizesis; and there are, possibly, some few other instances; yet, upon accurate observation, I do not discover, in the Tragic or Comic poets, any One of sunizesis, where *n* final immediately precedes *n* initial.

the Gods:

Δόξης [B] γὰρ ἡμεν πρὸς θεῶν ἐσφαλμένοι [C].

Φεῦ adjoins “ὁ σεμνός, καὶ θεοσέπῳρ,” “εὐσεβὴς γεγώς” “σῆς εὐσεβείας, κάλαθῃς φρενὸς χάριν.”

Εἴτ’ ἦν ἀραίῳν δαίμοσιν βροτῶν γένος;

What then! can it, ever, at any time, be supposed, that the race of Man is ἀραίῳν δαίμοσιν, by the Gods, Collectively! What! can it be supposed by my Father, beloved as he is by the Gods, that he was Δόξης ἐσφαλμένος πρὸς Θεῶν, by the Gods, Collectively, when it is evident that all the misfortunes I now suffer, all the calamities, which, in this instance, have been brought upon Him, upon Phædra, upon Me, and upon our House, are to be ascribed, not to the Gods, Collectively; but, are to be imputed to One Deity, Only, Solely, and Exclusively:

— φρονῶ δὴ Δαίμον’, ἢ μ’ ἀπώλεσε.

Diana has told me how all this has happened:

Κύπρις γὰρ ἡ Πανῆργος ᾧδ’ ἐμήσατο.

She has told me on what account;

Τιμῆς ἐμεμῆθη, σωφρονῶντι δ’ ἤχθετο.

She has told me, moreover, with reference to my Father, that ἐξηπατήθη Δαίμονος βελεύμασι.

In speaking of me to him She has called me “the man, who, of all mortals, was most dear to Her, the most beloved by Her:”

Since I arrived at manhood, She has often come to me, and frequently conversed with me:

Two points are, therefore, very clear:

“That One Deity Alone, Solely, and Exclusively, has brought on all our

[B] Δόξης] of my mind, of my reasoning faculty, of my intellect, of a right understanding, of having a perfect use of my sense, of being able to form a just estimate, of having a fit perception of what passed, of viewing events as they really were, of framing my opinion according to a due consequential deduction, etc. etc. etc., from δόξα.

[C] ἐσφαλμένοι]. The vulgate translation renders ἐσφαλμένοι, *eramus privati*; but, I am inclined to think that it may be as well to render that word more directly from σφάλω, *fallo, circumvenio, in errorem induco, decipio.*

misfortunes, and Not the Gods, Collectively ;”

And also, “ That I am beloved by one Deity particularly ;” and, if by One, by All, with the exception of that Goddess Alone who has worked all our misfortunes.

With regard to Theseus, my Father, the same two points are equally clear :

Diana has come to Him, not only, to protect, and to vindicate, my personal honour,

—εἰς τόδ' ἦλθον, says She, παιδὸς ἐκδείξαι φρένα
Τῇ σὲ δικάϊαν, ὥς ὕπ' εὐκλείας θάνῃ.

v. 1312, 1314.

but also, for the very purpose of giving Him All the Same preceding information : to Him personally She has developed *σῶν κακῶν κατάρσιον* : She has even imparted to Him, v. 1343, *et seq.*, cognizance of a law by which the Gods are governed ; *θεοῖσι δ' ὧδ' ἔχει νόμος* . and how, but by contravention to this law, She might not act to prevent the death of Me, Her most beloved, or come *εἰς τόδ' αἰσχύνῃς*.

Is it not a proof that a man is beloved by the Gods, when a God confides to that mortal man a special and particular law, by which the Gods themselves are governed, because that law attaches to his private calamities, to the particular misfortunes of his family, and interferes with them, casually, and incidentally, alone ; but, which has no immediate reference to the general Rules whereby They regulate the affairs of man ?

It appears that Diana has come, purposely, to seek my Father, has personally conversed with Him, has developed to Him the whole explanation of all that has passed, and has proved that She takes an interest in his affairs, which, most certainly, She would not do, if my Father was not beloved by the Gods :

That Neptune too, another Primary God, has, at sundry times, come to seek my Father, has frequently conversed with him, has given Him, spontaneously, for He was not forced to do so, the very extraordinary promise of granting Him Three requests, not at stated, or regular, periods, but at various, different, and intermitting, times, according to the choice, and will of my Father, whenever He himself might chuse to call for them ; and Neptune, just now, has given a convincing proof that He loved and favoured my Father, and was, truly, in real, and serious earnest when He made him this unusual and extraordinary promise, because, just now, He

has heard his prayer, and instantly, within the day, has complied with one of his requests in the destruction of Me, his Son, the only request my Father yet has asked of Neptune; for that God

ἔδωχ', ————— ἐπειτέρ ἦνεσεν.

It appears, then, clearly, that my Father was beloved by Diana ;

And, also, that He was beloved by Neptune ;

But, there is, moreover, another strong and convincing proof that my Father was beloved by All the Gods Collectively, because that Man, my Father, was permitted by Them, not only, to go down to the shades below, but, to come up again into life.

Very extraordinary is it, indeed, That, one Deity should come to seek a man, should develop the whole process of the misfortunes occasioned to Him, and to his House, and should, personally, take an interest in his affairs :

That, another Deity, a Primary God too, should frequently come to seek a Man, should often converse familiarly with Him, should, spontaneously, give Him the very unusual and extraordinary promise of granting Him, without any restriction whatever, Three requests, to be complied with at three, separate, unlimited, periods, according as that Man might have occasion, or might chuse, capriciously, or angrily, or even unjustly, to call for them; and, should, instantly, within the day, comply with one of his ill-judged requests, which happened to be for the causeless destruction of his own Son :

That, All the Gods Collectively should suffer a Man, not only, to go down to the shades below, but, to come up again into life.

What! then, is the consequence to be drawn from all these premises ?

Surely, that the Man, to whom all this has happened, is beloved by the Gods:

Surely, that He was not δόξης εσφαλμένος πρὸς Θεῶν, by All the Gods, Collectively.

These two points, then, are very clear ;

That my Father knows, for certain, that his causeless destruction of me, his Son, is Not brought about by the Gods, Collectively; but, by One Deity Alone, by One Deity, Solely, and Exclusively :

The other point, too, is equally clear, That my Father is beloved by the Gods.

It would, therefore, be unjust to attribute My calamities, and those of my Father, to the Gods, Collectively, when we now see clearly that they have been brought about by One Deity Alone, by One Deity, Solely, and Exclusively :

And, Here, his reply, may, perhaps, be considered as the reproof of a dying man, recalling to the mind of his Father, That philosophical and religious credence which Both were taught to believe : “ What then? can my Father harbour such a supposition of the Good Gods?”

I am convinced that my Father, upon mature reflexion, cannot think that he was *δόξης ἐσφαλμένος πρὸς θεῶν* : My Father, *beloved* as he is by the Gods, never could be *δόξης ἐσφαλμένος πρὸς θεῶν*, into the causeless destruction of his Son, who, also, is *beloved by the Gods*.

One Deity, Alone, Solely, and Exclusively, has worked all our misfortunes, and not *All the Gods, Collectively*. The race of man is not *ἀρχαῖον δαίμοσιν* : Oh ! no, most certainly, and most evidently : This may not be supposed [D] :

Εἴτ' ἦν ἀρχαῖον δαίμοσιν βροτῶν γένος ;

Here a God (or Goddess) interposes, interrupts the dialogue, and prevents the conversation from proceeding any further, which would, indeed, have been unnecessary in continued disquisition of a tenet, at that time, so universally admitted and believed :

Ἐασον · says She, κ. τ. λ.

She adds, You, Hippolytus, have nothing further to apprehend from the anger and vengeance of that Deity, who, Alone, Solely, and Exclusively, has brought about all your misfortunes : She will not persecute you beyond the Grave ; nor would the Gods permit Her so to do ; You are beloved by the

[D] *Supposed* :] This, indeed, might not be supposed ; for such a supposition was in direct, absolute, and total, disagreement with the Religious Credence of these times, and with All that was taught by the Greek Philosophy.

I am well aware that little was said of *The Love of God*, before the Christian Religion had, “ as it were, humanized the idea of the Divinity”.

Gods; They know the virtue and piety you have manifested in this life.

But, I shall take vengeance hereafter, etc.

It is, moreover, observable that, after this reply, all further discussion of the tenet is terminated between the Father, and the Son: This tenet, as maintained by Hippolytus, seems tacitly acceded to, and admitted; and Hippolytus, says no more than with regard to the pardon and acquitment of his Father, and in reference to his own pains, and approaching dissolution.

This didactic reply, then, of Hippolytus, is, if I may be allowed the expression, not only in orthodox conformity with the religious opinions of these times; but, it quadrates, nicely, exactly, and precisely, with the doctrine taught, not by each School and Sect alone, but, by the Whole aggregate Quaternion of Greek Philosophy, which was: "That the Rational Creature, Man, who could live in the pure enjoyment of his mind, and who duly could cultivate the Divine Principle within Him, was happiest in Himself, and *most beloved by the Gods.*"

This is so generally known to all who are conversant in Greek Philosophy, that to shew it by various quotations from each School particularly, or from the Whole generally, and "to go about to prove it," would serve no other purpose than "ostentatiously to display a needless and vain erudition, and presumptuously to explain and elucidate" what is already, well known to συνετοῖσι: ἐς δὲ τό πᾶν, perhaps, ἐρμηνεῶν χαρίζεται [E].

This is the doctrine to be found in every speech of Diana: This is the doctrine of the other Goddess introduced in this play: This, too, is the doctrine taught and inculcated through the whole of this drama, and through each remaining drama of Euripides: It is every where referred to as generally known, and universally admitted.

In consonance to this doctrine, Euripides represents Hippolytus, when his mangled body was brought upon the stage, in order to meet his Father, after lamenting that his pains were occasioned, "errore patris", "πατὸς ἀμωλακίας", as exclaiming, how uncommon was his fate! how unusual! how extra-ordinary! how contrary to the rules by which the Gods were supposed to govern the affairs of man, "quod illum parentibus, —, patriæ, intra juventam, præmaturo exitu raperent"! that, He

[E] Χαρίζεται] The Greek scholar will know where to find this quotation: others may look for it in Piudar.

had laboured in vain, and could not expect, among men, to reap the fruits of his piety, and virtue!

In consonance, likewise, to this doctrine, Euripides represents Hippolytus, addressing the Chief of the Gods: "Jupiter *omnipotens*, aspicias hæc"? "Ille ego", "ὁ σεμνὸς, καὶ θεοσέπῳρ, ὃδ' ὁ σωφροσύνη πάντας ὑπερέχων, πρῶτον ἐς ἄδην στείχω—μόχθες δ' ἄλλως τῆς εὐσεβίας εἰς ἀνθρώπων ἐπώνησα. Αἶ, Αἶ."

Σχῆς· ἀπειρηκὸς σῶμ' ἀναπαύσω·

*E, ἔ.

— πρὸς θεῶν ἀτρέμας, δμῶες·

Χροὸς ἐλκώδης ἀπῶλεσθε χεροῖν.

Τὶς ἐφέστηκ' ἐνδεξία πλευροῖς;

Πρόσφορὰ μ' αἶρετε· σύνλογα [F] Δ' ἔλκετε

[F] *Σύνλογα*] "One of the errors into which has fallen the Père Brumoy in his "Théâtre des Grecs," is remarkable upon this verse: not having justly appreciated the real meaning of the word *σύνλογα*, in this place, He has not given, duly, the sense of the whole of this passage, from the entrance of Hippolytus upon the stage; but, on the contrary, has rendered it as if Hippolytus gave directions that He should be withdrawn into his private apartments, for the purpose of avoiding an interview with his Father: an order, which would have been entirely useless, if Theseus had chosen to come thither to seek him: for, if Theseus had found it expedient to cause himself to be announced, or to have presented himself at the private apartments which Hippolytus occupied in the palace, at Troëzenium, can it be supposed that Hippolytus would have sent one of his attendants to deny himself to his Father, to signify that Theseus was not to be admitted, or to say that He positively refused to see Him? Besides, Euripides represents the Son, Hippolytus, as shewing an anxious desire to see his Father, for which interview there were very many of the most important reasons: and, Euripides brings Hippolytus upon the stage, for that very purpose; see v. 1358, *et seq.* Euripides, moreover, represents the Father as shewing an anxious desire to see his Son; and he had already given express and positive orders for that purpose, v. 1279,

Κομίζετ' αὐτὸν, ὡς ἰδὼν ἐν ὄμμασι.

In the vulgate translation the word *σύνλογα* is not given according to the accurate interpretation of the Scholiast; but, it is rendered *celeriter*.

In this place, however, it does not mean *CELERITER*; but, *EQUABILITER*:

And, here, I must notice, moreover, an omission, and an error, to be observed in the Lexicon of Hederic, who omits, entirely, the word *σύνλογα*; and, of course, in his lexicon, cannot be found the sense which *σύνλογα* bears in this passage. *Συνλόγως*, He thus explains, *summâ cum contentione, acriter, vehementer*: and, *σύνλογος*, *contentus, qui cum animi contentione, fit acer et vehemens, a συνλύνω*. *Σύνλογα*, and *σύνλογος*, and *συνλόγως*, come from *συνλύνω*: but, to the verb *συνλύνω* does Hederic enumerate each and every signification it is capable of bearing? He renders it, *contendo*,

Τὸν κακοδαίμονα, καὶ κατάρατον
 Πατὴρ ἀμπαλαχίαις· Ζεῦ, Ζεῦ, τάδ' ὅρας;
 Ὅδ' ὁ σεμνὸς ἐγὼ καὶ θεόσεπ' ἴωρ,
 Ὅδ' ὁ συμφροσύνη πάντας ὑπερέχων,

intendo, concito, pergo, studiosè laboro, festino: At the word *σύνολον*, indeed, after explaining it by *contentio, firmitas, and robur*, He adds, *continuus et non interruptus tenor*.

Hesychius mentions the words, *συντείνας* 31, which he explains, *σπευδῶς*; *συνόλη* 3., *σύνολοις*; and, *σύνολον* 4., which he interprets, *σφοδρὸν, ἰχυρὸν*, to which, it is true, he subjoins, *συνεχὲς*.

All the Lexicons I have given myself the trouble to consult have neglected to refer to this passage; have neglected and omitted, to notice the word *σύνολον*; or, have erred, by not affording correct explanation, or due assistance, to one who is desirous of finding out the real, and very, sense, which *σύνολον* bears in this place.

In short, every Lexicon, which I have been at the pains of adverting to upon the word *σύνολον*, seems, to my poor judgment, to be calculated, rather than correctly to explain the real sense of *σύνολον* in this passage, to mislead whoever proceeds, superficially, towards a grammatical disquisition into the etymology and meaning of words, to mislead whoever knows only as much of the refinements of a language, its anomalies, and idiomatic expressions, as can be acquired, from a lexicon or dictionary, to mislead whoever does not recur to his memory, his reading, and his own erudition, in tracing out the sense in which the word in question is used in other authors, to mislead whoever, in order to obtain the explanation, or of a derivative, or collateral, or figurative, or metaphorical, sense of a word, betakes himself, suddenly, and in implicit reliance, to his lexicon or dictionary, is of opinion that the compiler of the lexicon or dictionary must always, and in all cases whatever, be of indisputable authority, that he cannot be susceptible of any omission, that he never can fall into error, as if every writer of a lexicon or dictionary had distinguished himself by the force, the elegance, and the purity of his writings, as if He was not, sometimes, a man, rather of plodding application, than of genius, as if He did not become, now and then, a mere compiler, or a servile copier of such lexicons or dictionaries as had preceded That which he makes, for Sale.

The real meaning of the word *σύνολον*, in this place, is *EQUABILITER*; certainly it is, not, *CELERITER*.

It is a metaphor *ἀπὸ τῶν μηχανικῶν τόνων*· *βασιάζετε με*, says Hippolytus, *ἀρμαδίως, καὶ προσ-εχόντως, καὶ συμφώνως*· *μὴ ὁ μὲν ἄνω, ὁ δὲ κάτω, ἀλλ' ἐξ ἴσου*. Its sense, Here, is equably, evenly, smoothly, all at once, all together, by one united action, at one general heave, by one regular uninterrupted continuity of dragging, by an oneness of drawing, and pulling, so that there may be no jerk, no twisting, no motion awry, for *διελυμένῃ*·

Καὶ νῦν ὁδύνα μ', ὁδύνα βαίνει.

I can give no account how it happens that Père Brumoy has fallen into the above mentioned error for I cannot suppose that he translated this passage from any translation: possibly some Lexicon has misled Him with regard to the true acceptation of *σύνολον*, in this place: certain it is, that He has conceived wrongly of this passage, in consequence, perhaps, of not having justly appreciated the precise meaning, Here, of the word *σύνολον*.

Πρῶτον ἐς Ἀθὴν στείχω κατὰ γᾶς,
 Ὀλεσας βίοντον.
 Μόχθας δ' ἄλλως τῆς εὐσεβίας
 Εἰς ἀνθρώπους ἐπόνησα.
 Αἶ, Αἶ, Αἶ, Αἶ,

I am very much inclined to think that this interpretation is borne out by the whole of the context: But, I should enter into great length indeed, if I was to proceed in further justification of the above conjecture, to quote, pedetentim, each, and every, particular verse upon which it seems to me to be founded: The Greek scholar may form his own judgment of the propriety of this explanation by consulting the context, and by referring, generally, to the Whole of the drama of the Hippolytus Stephanéphoros of Euripides.

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PARIS,

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NUMBER XIII. OF
ADDENDA AND CORRIGENDA
TO THE EDITION OF THE
HIPPOLYTUS STEPHANÉPHOROS OF EURIPIDES
BY THE HONOURABLE
FRANCIS HENRY EGERTON,
etc. etc. etc.
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THE difference of cast in the sequel of the narrative of the death of Hippolytus, as set forth, on the one hand, by Racine, and, on the other, by Euripides, is very observable.

The French Poet displays His Hippolytus as killing the monster :

The Greek Poet, on the contrary, represents Hippolytus suffering death, with passive and religious resignation, as the unavoidable consequence of the divine agency of a monster, purposely created (for in natural his-

tory there exists no such beast) and, sent by the God Neptune, at the express, and passionate, prayer of the Father, Theseus, to cause the fatal execution of his Son.

Without entering into any particular detail, or, general principle, of the Law of Parents and Children, as settled, and recognized, at this period; without engaging in any disquisition of Law, as it, then, stood, between King, and Subject; without examining, apart, separately, and minutely, any, notion, tenet, or principle, of the Pagan Mythological Religion, established, at this time; I beg leave to remark that the Greek Poet would have given great offence to the religious opinions of all his Spectators, and of all his Auditors, if he had represented Hippolytus as killing the monster.

The following is the plan, and story, of this drama of Euripides, in as much as it relates to the narrative of the death of Hippolytus.

Theseus, unexpectedly, and even beyond hope, returned to the Peloponesus, and, now, almost upon the very frontier of his dominions, is led to suppose that the vaunted virtue of his Son, Hippolytus, is mere shadow without substance, nothing but pretence, nothing but hypocrisy, the meanest, the lowest, the basest, the most ignoble, the most cowardly, of all motives of action, That, in short, at which every lofty, every generous, mind, such as Euripides exhibits that of Theseus, totally, absolutely, entirely, unconditionally, revolts.

Theseus is led to suppose, and believe, that he unmasks this hypocritical virtue; that, this degenerate offspring of a great family, this his unworthy Son, feigning, and pretending to, such sentiments, and principles, as were congenial to his high birth, and, to the truly merited renown, and noble character, of his Father, and, of all his Ancestors, gave cause to suspect, that, all along perhaps, during the whole time of the absence of the King his Father, He had been, unnaturally, disloyally, and traitorously, plotting against his interest, and government; and, that, taking a low, mean, and secret, advantage of the holy, and honourable, reasons for his departure, and, of the unfortunate calamities which retarded his return, He, now, certainly, stood convicted of having committed the overt act of attempting,

with premeditated design, to force, and violate, his wife, the lawful wife of his Father Theseus, step-mother to Hippolytus: a crime sinning against all Law, human, and divine.

This Step-mother was, also, Queen: so that the crime attributed by Theseus to Hippolytus, was, not only, That of Adultery; was, not only, a crime, too, naturally considered, of Incest; but, an overt act and crime, considered in a State view, of the Highest High-Treason, designed by the Heir Apparent to the Crown, against the Queen-mother.

These complicated crimes of Adultery, Incest, and High-Treason, aggravated by Hypocrisy, were supposed, by Theseus, to have led to Murder; to a Murder, in some sort, partaking of the nature of Parricide: for, Hippolytus was presumed, by Theseus, to be the immediate cause of the violent, and premature, death of Phædra, Queen, the lawful and beloved Wife of his King, and Father, and, his own Mother-in-law.

Theseus, King and Father, held the promise of the God Neptune to grant him Three requests.

Never, yet, had Theseus prayed to Neptune to grant Him any One of these requests: In his own great, and fruitful, mind, hitherto, He had found, or devised, upon each emergency, very adequate resources to enable Him to rise superior to, and to overcome, all personal dangers, and individual difficulties: Always, and continually, He had reserved these requests till some occasion of the very utmost importance should occur.

At length, arrives a special, and particular, occasion, in the due, and perfect, completion of which is involved every noble motive, every moral sentiment, every virtuous principle, every law, human, and divine.

Theseus invokes Neptune, reminds the God of his former promises, and prays to Him, that, of the Three requests, He, now, will grant him One. He asks of Him a Sign, which is, that the accomplishment of this promised request may be caused, within the day.

This request of Theseus, King and Father, to the God Neptune, is to destroy Hippolytus his Son.

Neptune grants this promised request, instantly; and, by the instrumentality of a Sea-Monster, arising out of the Sea, his appropriate dominion, and, with the concurrence of the other Primary Gods; for, the Earth, Air, and, Fire, are represented as cooperating in this divine Agency, occasions the death, or rather the execution, of Hippolytus.

Neptune, and the whole tribe of these Gods, verily, are most false; nothing else are they than the Imaginary Gods of a fabled mythology; but, nevertheless, the people believed in them: This was the faith, and belief, and religious credence, of the nation, and of these times, and of these countries; and, to have represented Hippolytus, or any Human instrument, by his individual prowess, as contending with, and overcoming, this supernatural agency, and Divine fatality, would have been absurd, ill-judged, and, would have been rejected as impious, by the people, the priests; the nation, all Greece, and all countries whatever, where this Religion was established.

I am willing to make allowance for every national, and particular, prejudice which may obtain in favour of this great French Poet, Racine: but, still, I trust it may be allowed, in the investigation of a literary question, and, in the freedom of rational inquiry, to examine, whether his merit consists so much, in the soundness of his taste, the truth of his judgment, the extent of his learning, the depth of his erudition, the logical closeness of his reasoning, the consecutive aptness of his deductions, the reach of his intellect, the vastness of his mind, the accuracy, preciseness, and certainty, of his knowledge, the rightness of his understanding, and, by consequence, in the art, and conduct, He has displayed in his drama of "Phèdre", in contra-distinction to the tragedy of his Grèat Original Euripides, as, in the exquisite beauty of his verse, and, the magical power of his versification.

Some there are, who do not think that this difference of cast in the sequel of the narrative of the death of Hippolytus, as set forth, on the one hand, by Euripides, and on the other, by Racine, operates very forcibly in causing to be formed a high opinion of the superior Taste, Judgment, or Erudition, of the French poet:

And, in seeking after some sort of mythological analogy to illustrate the reasons upon which they ground their manner of thinking, they remark, that it never was imagined by any Greek, or, by any Latin, writer whatever, to represent Adonis as killing the Boar, which Mars, or Diana, is fabled to have sent to destroy him. Bion, they say, would have done so; and, so also would Ovid; if this gratuitous invention of a Modern admitted any sort of degree, or kind, of analogy to Ancient tradition, or fabled mythology. Bion, and Ovid, they say, would have so done, if it had been proper; and, Bion, and Ovid, they assert, had as good taste, as sound judgment, as much erudition, and wrote as fine verses, as Racine.

They ask, moreover, if, according to Heathen fable, Adonis [A] was not,

[A] [*Adonis*.] I am inclined to conclude that learned Men will concur in agreeing upon the usefulness which results to Knowledge, in general, from an Inquiry into the Etymology of Words; and, that this position requires not to be supported by any authority whatever.

But, as there are, who give a half, reluctant, forced, unwilling, assent, to all probabilities which are not sanctioned by the credit, and testimony, of great names; such persons are recommended to refer to Plato, through the whole of his Treatise, *de rectâ nominum ratione*, denominated, *Κρατύλος*, (*Cratylus*); to Xenophon, *Ἀπομνημόνευματα*, Lib. IV. Sect. 5, and 6; and also, to other, very many, Chief, and Eminent, Writers: they may learn how much, the greatest, and most able, Philosophers esteemed a grammatical disquisition into the Etymology, and Meaning, of Words, as useful, not to Ethic Science alone, but, also, and moreover, to Knowledge, in General.

I trust, then, that I may, be indulged in making the following inquiry.

Upon casting away, as of course, whatever prefix, or affix, may be attached to this word Adonis, it will, and must, come from the Hebrew root, Aleph, Daleth, Nun; the three radical letters composing that Word, which, All the Israelites, Universally, make use of, and utter, whenever, in reading the Bible, whenever, in public, or, in private, prayer, whenever, on any occasion, occurs the Name, to them ineffable, of Jehovah (1).

At this time, neither the Cohenim, nor even the High Priest (2), may pronounce the name Jehovah: No longer the name Jehovah is uttered by them; but, instead, and, in lieu, of, Jehovah, they say, Adonai (3); but, never articulate the Name Jehovah.

At this time, there is not One of All the Jews, wherever they may reside, or, wheresoever they are dispersed throughout the whole habitable Globe, who may pronounce the Word Jehovah.

Anciently, before the destruction either of the First, or Second, Temple, the High Priest pronounced the name Jehovah; and, so also did the Cohenim, when occasion required, and, whenever they gave the blessing, through the whole of the year, except upon one day alone.

On that one day, the day of the Great Expiation, the High Priest, and He only, pronounced the Word Jehovah; and, on that one day, He alone, gave the blessing.

On that day, He was considered as presiding, Peculiarly, over all Religious rites, and ceremonies, which, then, were administered: He was accompanied by the Cohenim; and also, by the Levites; and, assisted by them, in the several functions He performed: but, assisted only, by them, not authoritatively; but, menially, officially, by reason of their Order.

On that one, and single, day, once only, year by year, at the fixed period of the annual return of the one day of the Great Expiation, was the High Priest himself, the High Priest only, by the Law, Oral, Traditional, Unwritten, and, at length, preserved in the Mischna, allowed, and authorized, to enter the Holy of Holies. He had, previously, been subjected to much, and to long, purification: and, He went in, and remained, Unshod.

(1) It may be observed that this Word Jehovah is composed of Four Radical letters: and, it may be asked, Why, in many eastern languages, is the name of God, composed of Four Radical letters?

(2) Cohen Hagadol.

(3) Adon | ai.

at least, equal to Hippolytus, if Venus was not, at least, equal to Aricia, and, if Neptune was not as primary a God as Mars, or Diana?

Never, at any time, upon any pretence whatever, upon any occasion whatsoever, at this, or, at any other rite, ceremony, or function, might Any Israelite, except the High Priest alone, enter the Holy of Holies: and, He only, upon the return of this One day of the Great Expiation.

On that one day, was the sacrifice of the Bull; and, of the expiatory Goat:

On that one day, the Veil before the Holy of Holies was withdrawn (4):

On that one day, the High Priest, after he had made, to Jehovah, the Three Confessions; one, for Himself; another, for the Priesthood; and, a third, for the People; after the sacrifices were finished; and, after the expiation was accomplished; the High Priest himself, and He Only, gave the blessing.

This was the form, and, This, also, was the manner, in which He gave the blessing:

He stood upon his legs: During the whole time of this rite, and ceremony, his head continued covered: He bore the Word Jehovah on his forehead: He had the ephod upon his breast: And, He was dressed in full pontifical ceremony:

He opened wide his two hands, approached them one to the other, with the palms of each, lowest, as they are, naturally, when the hands are lifted up from the wrists; but, he turned the palms outwards, in front; and, held his hands, side by side, in one, and nearly a straight, line: He extended, and stretched out, his fingers, uppermost, and vertically, to their full length; and, joined the fore and middle finger, and the third and little finger, of each hand, in such method that the four fingers of each hand, thus closed, should become apparently as Two, seemingly united, and adherent one to the other, each touching, in its whole length, That to which it adjoined; and so, that there should remain an ample, marked, and visible, separation between the Two, and Two fingers, of each hand: He caused the thumbs of both hands, thus extended, and stretched out, to touch each other in one point, at the very extremity of each: In this guise, He shaped his hands, so that he caused them, thus united, to present One object, in which existed, visibly, Three divisions: One larger, and greater, division was described, on two sides, by the joined, and adherent, fore and middle fingers of each hand; on the third side, by the line produced by the two thumbs, which, at their extremities touched each other; and, the fourth side of this figure was not shut in, was not closed; but, remained, open, unconfined, unlimited, undetermined, and indefinite: A Second, lesser, division was That which existed between the joined, and adherent, fore and middle fingers, and the third and little fingers, of one hand, and described an equilateral inverted triangle, the acute angle of which was defined by the insertion of the fingers; the base of which was not shut in, was not closed; but, remained open, unconfined, unlimited, undetermined, and indefinite: And, again, a Third division, was That which was formed on the other hand, as was the second, on one hand; it was similar, co-equal, presented the same figure; and, also, it was not closed at its base, which in like method, was not shut in, but, remained open, unconfined, unlimited, undetermined, and indefinite. Foreshortening his arms, so He lifted up his hands, that they

are of little real importance, however they may serve to occupy hours subsecivæ; or, to busy architectural, and antiquarian, research.

In the main, and essential, points, There was no difference: The Jews are not given to alteration: The Jewish Religion altereth not: There was no difference in the Ritual: Some, there might have been in the Ceremonial part, as it affected the Ritual, because the Ark, however it might have been replaced, in Shew, by a model representing the Original, yet, the Very, and True, Holy Ark was no longer to be found: The Jews pretend that it had been hidden by Jeremiah.

(4) The Veil of the Temple was not withdrawn at the festival of the Passover; of the First fruits and offerings, or Weeks; of the Tabernacles; or, upon the return of the first day of the New-Year; or, on the Sabbath.

It is a question of little moment, which is liable to vague and uncertain supposition, and which, now, cannot be decided. What difference existed between the veil of the Temple, before the First, or Second, destruction?

Some conjecture that, under the First Temple, the Holy of Holies was separated from the Body of the Temple, by a wall, in which was a door, covered by a Veil, which was withdrawn upon that One day Only, when the High Priest entered the Holy of Holies:

They conjecture, too, that, under the Second Temple, the separation of the Holy of Holies, from the Temple, was made by a double veil, or double hanging, each of which were near to, and almost touching the other.

Questions, such as These,

They inquire, then, why Racine should have thought proper to graft upon His Hippolytus a supervacaneous quality, or action, on account of which, Hippolytus may be said to be represented, by Him, as different from, if not, in this regard, as more than equal to, Adonis, or, to All that was known in former times :

They inquire, too, if Racine has displayed superior taste, or superior judgment, in case He may be supposed to have acted, gratuitously, loosely, fancifully, and wildly, in super-adding to His novel character of His

should be elevated a little above his eye-brows, and, become removed to a very small distance from them ; but, taking special care, that they should continue, under and below, the word Jehovah, upon his forehead (5), which he ought not to obscure ; but which, on the contrary, even under this process, in some sort, remained visible, and apparent.

Thus, He directed his hands, in four separate actions, to the four several Cardinal points of the Universe, to each of which he advanced, and presented, them, once, to each ; at each of the four times, and, at each of the four motions, or actions, bowing a little his head, as he inclined his hands ; but, inclining much more his hands, than his head.

In this form, and manner, he gave the blessing :

And, when he pronounced the Word Jehovah, the Levites, and Cohenim, as well as All the other Israelites, then, and there, present, except the High Priest alone, fell down, prostrate, with their face upon the ground, in token of humility, of awe, respect, and veneration, immediately as they heard the High Priest pronounce the name Jehovah.

Whenever it happened that the People were ranged at the performance of any Religious rite, or ceremony, this was the Order observed :

The Levites on one side, the Cohenim on the other, Stood nearest to, but without, and below, the partition which separated the Holy of Holies, from the Temple : The People of Israel, the Women apart, Stood upon the floor.

In pursuing my argument upon this Word, it seemed to me expedient to make the above statement :

And, in further justification of this argument, I beg leave to repeat that this Word Adonis must ultimately be derived from the root, Aleph, Daleth, Nun : It must come from that root, whether you apply to the Samaritan, or Chaldaic ; whether, to the Rabbinical Hebrew, and you advert to the Targum of Onkelos, the Targum of Jonathan ben-Oziël, or, to either Talmud, to that, for instance, of Jerusalem, or, to that other, of Babylon ; whether, you refer to the Arabic ; or, Persian ; or, if I may conclude as much from analogy of grammar, to any Oriental language whatever.

The argument will, still, remain in equal force, if you refer to the Syriac ; and, chuse to call Adonis, Thammuz.

(5) The Cohenim might not bear the Word Jehovah on their forehead : Consequently, They had, in some measure, a more enlarged space wherein to lift up their hands, than the High Priest, who lifted up his hands, so as not to cover the Word "Jehovah", upon his forehead ; but, only within the space which existed betwixt his eye-brows, and his forehead, which bore the name "Jehovah".

Hippolytus this upstart quality of forged, and uselessly-fabricated, prowess, which, by no means, is that of passive, and religious, resignation, and which, is, not only, foreign to, and repugnant of, such just idea of the Character of Hippolytus as is to be formed, either, by referring to any Greek, or Latin, writer, or, to be gained by learning, erudition, right understanding, or, knowledge, and which, also, is, not only, not to be justified by any authority whatever, but which, moreover, is in disagreement from, is in contrariety, and opposition to, is in difference with, All, and, Every, Analogy of Ancient Mythology:

They say His Hippolytus: for, they maintain, that, as the Hippolytus of Racine, is Not the Hippolytus of fabled history; so, moreover, it is, most certainly, Not the Hippolytus of Euripides.

What, they inquire, was, at this time, the position of Hippolytus, as represented by Euripides?

He, now, was exiled, and cursed, by the King, his Father, who, solemnly, had called down the vengeance of Neptune, upon his Son, in accomplishment of an extraordinary, and supernatural, promise of that God made to the favoured, and beloved, Theseus, on suspicion that his Son Hippolytus, taking advantage of the forced, but holy, motives, which occasioned his departure, had been plotting, all along, during the whole period of his long absence, against his interests, and government:

He, now, was exiled, and cursed, by the King, his Father, on suspicion that, at this time, He, certainly, stood convicted of Adultery, Incest, the Highest High-Treason, Murder, and, Parricide:

And, that He heaped, upon his accursed head, All these complicated crimes, aggravated by Hypocrisy, a motive of action which added to the anger of Theseus; and which, was not congenial to the High Birth, and Origin, of Hippolytus, and, to the truly merited renown, the noble character, the open and manly conduct, of his Father.

Hippolytus, as represented by Euripides, was, now, as He had been, at all times, reputed to be, very peculiarly, remarkable for Piety: By the Nation, He was held to be *ὁ σεμνός, καὶ θεοσέπτωρ, ὁ εὐσεβὴς γηγώς, ὁ σωφροσύνη πάντας ὑπερέχων.*

And, in consecutive aptness of deduction, Euripides represents Him as departing for exile, with the very utmost regret, and, with the most

anxious desire to remain; but, departing, nevertheless, out of filial obedience to the commands of his Father; for, says Hippolytus, *πειστέον πατρός λόγοις*.

By the same rational consequence, also, Euripides represents Him as exclaiming, at the moment of his death, or, fatal execution, How unhappy it was that his Father had been thus deceived! and, moreover, protesting his own innocence:

————— ὦ πατὴρ τάλαιν' ἀρά·
Τίς ἀνδρ' ἀρίστον βέλεται σῶσαι παρών;

They inquire, then, why the Greek poet was so erroneous as to stand in need of being corrected by the French poet, when He represents Hippolytus suffering death, with passive and religious resignation, as an unavoidable consequence of the Divine agency of a Sea-monster, purposely created by the joint concurrence, and co-operation, of All the Primary Gods of Pagan mythology, and, sent by Neptune, the God of the Sea, out of the Sea, in accomplishment of his divine promise, solemnly given, and solemnly required by the express and passionate prayer of the Father, to cause the fatal execution of the Son.

In contra-distinction to the art, and conduct, exhibited by Euripides in the whole of this narrative of the *ἄγγελος*, or messenger, They, then, advert to the art, and conduct, of Racine, employed in the recital of this event, by the Governor Thērāmēnēs:

And, They ask, why Racine should have thought proper to change this natural, and consecutive, flow of deduction; and, why He should have judged expedient to substitute, in its stead, this flimsy character of His Hippolytus; in which, They say, nothing is marked, nothing original, nothing extra-ordinary; and, to exhibit this Hero upon stilts, this “worthy son of a Hero,” this “intrepid Hippolytus [B],” as des-

[B] *This “worthy son of a Hero”, this “intrepid Hippolytus”,*] This ————— “digne Fils d'un Héros,” ————— “L'intépide Hippolyte”

These are the words of RACINE.

stroying the Divine Agent, who was ordered to execute this fatal mission, as above stated, and, who was sent by the joint concurrence of All the Primary Gods of Grecian Mythology.

They conclude, then, upon weighing the connected force of All these observations, that, This is, Not, One of the instances, in which Racine has proved his Superiority to Euripides; and, that, Here, He furnishes Not, an example of preferable taste, judgment, erudition, close reasoning, apt deduction, certainty of knowledge, right understanding, and, by consequence, of superior art, and conduct, in his drama of "Phèdre", over the Hippolytus Stephanèphoros of Euripides.

Such persons maintain, moreover, that Racine did not, to its full extent, understand the essential nature of his subject:

And, they say, that, if it shall be replied to them, in answer to some of the preceding remarks, "that Racine wrote under Revelation, since the Day-Spring from on High has flowed in upon man; and that, consequently, He ought not, closely, to have followed any subject of Pagan mythology": They shall beg leave to observe, that This is a partial, and superficial, and not a general, argument, applicable in all cases; and, that, they, who wish to make use of it, would do well to consider how it may serve their purpose; and, how it will operate, when pushed on to its full extent, and applied, Generally, in All cases, or, Particularly, in the Present Case.

"Reason", says Locke, "is Natural Revelation, whereby, the Eternal "Father of Light, and, Fountain of All Knowledge, communicates to "mankind that portion of Truth, which He has laid within the reach "of their natural faculties: Revelation is Natural Reason, enlarged by "a new set of discoveries communicated by God, immediately, which "Reason vouches the truth of, by the testimony, and proofs, it gives "that they come from God: so, that He that takes away Reason, to "make way for Revelation, puts out the light of Both."

Such an observation, say these persons, is, indeed, more directly applicable to considerations of a much higher nature, and, of a far different importance: but, as what is true of One, may be predicated of All, they say, that this mode of reply may, cursorily, become relevant, even to the drama of "Phèdre"; and, that They may be indulged in applying it, Generally, in General answer to such an argument, when brought forward, Generally:

But, still further, they proceed to consider it, Particularly, when applied to the Present Case.

As Racine pretends, they say, to have taken his subject from the Hippolytus Stephanèphoros, and has given it to the public under the authority of Euripides, and, under the sanction of his name, He should have preserved that uniformity of Character, and harmony of Plan, which is to be found in Euripides, instead of having changed Both, as He has done, under a deficiency of sound taste, judgment, and erudition:

No man, they assert, forced Him to borrow his subject from Euripides; but, as He has thought proper so to do, He should not have thus garbled the Plan of Euripides, but should have shewn that deference to Euripides which he deserves [C], instead of altering his Characters, and his Plan [D], according to his own fancy, his own taste, and his own

[C] *That deference to Euripides what he deserves.*] See page line

[D] *Altering his characters, and his plan, according to, etc.*] Admitting, that, with the omission of certain Deities of Fabled Mythology, and, with the addition of the Governor of Hippolytus, Thërämēnēs, the Dramatis Personæ of the "Phèdre" of Racine are much the same as τὰ τῆς Δράματος Πρῶτα of the Hippolytus Stephanèphoros of Euripides,

Are the Characters of each tragedy the same?

Is the Plan of each the same?

Or, has Racine made his Plan of "Phèdre" to undergo considerable alteration?

May a Modern dramatic poet, who borrows his subject from an Ancient dramatic writer, be permitted to alter his Characters, and his Plan, except, under proper restrictions, and, a due modification?

May He be indulged in the latitude of altering the Characters, and the Plan, so as to spoil the general effect, and, to vitiate the harmony of the whole interest?

May He be allowed the liberty of altering, at pleasure, according to his own fancy, taste, or, judgment, and, under any pretence whatever, admitted, and accepted, assumptions, upon which are founded, and established, the ground-work of the Fable?

judgment, under pretence of adapting his Greek plan to the French stage, and, to the modern notions of his times :

A dramatic poet, they say, who borrows his Subject, and his Plan, from Ancient Mythology, however he may be indulged in the latitude of retrenching from, or superadding to, Fabled Mythology, may not be allowed the liberty of altering, at pleasure, admitted, and accepted, assumptions, upon which are founded the ground work of the Fable :

They say, moreover, that a dramatic poet, who borrows his subject

Surely, the Iphigenia in Aulide is a fine tragedy : But, in representing that borrowed Ancient subject, upon the stage, at This Day, may its Characters be changed, and altered, and submitted to the peculiar mercy, to the singular caprice, to the particular will, and pleasure, of an Individual, of any One Modern dramatic writer ?

Does not uniformity, and identity, of Character, duly preserved, adapt an Ancient Plan to its representation in Modern times ?

For instance, can any Plan be conceived, which is more remote from the notions, and usages, of Modern times than the Plan of this Ancient drama of Iphigenia in Aulide ?

I dare not venture to state how alien would its bare, naked, Plan, divested of uniformity of Character, or, represented with altered, and changed, Characters, appear to the sober plain reason, or, to the informed understanding, of an Englishman, and a Christian :

That, "a detachment of the Mighty English fleet could be supposed, to have remained, for a length of time, and could, within the remotest possibility, still, continue, wind-bound in port, that, the Metropolitan of all England should demand an audience of the King of Great Britain, and, should advise his Majesty, who must, previously, consult the Cabinet, and, then, submit such a proposal to the further consideration of Parliament, and, afterwards, issue orders accordingly to the Board of Admiralty, to go down to port, through, and amidst, his People, with the Princess Royal, already betrothed to her husband, who should be present, upon the spot, and there, at port, before the fleet, and in presence of the army, to immolate her, the father his own daughter, that, the completion of this ridiculous proposal was, now, the only means left which could enable the nation to make foreign war, moreover, that, the Good of the Country exacted it, in fine, that, piety towards God demanded it, and, that, Religion required it."

Ridicule, I am aware, proves nothing : Ridicule, I know, is not any test of Truth ; and, if I could have brought myself to venture upon the preceding statement, it is not, most certainly, to employ the assistance of ridicule ; but, only, solely, merely, exclusively, and entirely, to adduce an illustrative exemplification in further prosecution of this train of reasoning.

This illustration may, perhaps, be considered as the quaint sophistry of an extreme case, drolly conceived, hunted out, and brought to prop a crazy argument : If so, I beg the favour of my reader to accept my excuses for having used it : I desire that the last part of this note may be regarded as unsaid : Willingly, do I consent that it may be withdraw'n : It matters not : My General Argument, still, will remain untouched.

from another dramatic writer, may not alter the Characters, and the Plan, so as to spoil the general effect, and to vitiate the harmony of the whole interest: It behoves him, they maintain, to shew his art, in preserving a τὸ πρὸν, always, and at all times, in conducting all ranks, and orders, to proceed as συστοιχία, so, that, in the general march, there may be no dislocation of individual parts, but, an uniform, regular, conducted, co-ordination of all things, making up One General Whole:

A drama, they say with Bacon, is “*veluti Historia spectabilis* [E]”; and, in that, as well as in all acts which become subjected to the workmanship of the human understanding, there should be an harmony of All its parts, so as to form, One, proportionate, general, Unity.

In the drama of “*Phèdre*”, they, ineffectually, seek those natural sympathies, those verisimilar relations, that agreement of parts, that uniformity of character, and, that harmony of plan, which are to be found in Euripides: On the contrary, they say, that Racine has changed, altered, spoilt, denaturalized, degraded, adulterated, discoloured, sophisticated, deteriorated, lowered, alienated, enfeebled, defalcated from, mutilated, deformed, not only, All the Characters, but, most injuriously, the Plan, also, of this drama of Euripides: Such persons halt after words to express their mature, and most decided, opinion.

That power of the mind which lays, most, in the assemblage of ideas; and, which, aptly, with quickness, and variety, puts those, together, wherein can be found any resemblance, or congruity, is very distinct from judgment [F], which, proceeding by abstraction, One Act of the mind, Separates carefully, One, from Another, ideas wherein can be found the least difference; thereby, to avoid being misled by similitude, and, by affinity, to take One thing, for Another.

In having ideas unconfused, in being able, nicely, to distinguish One thing, from Another, wherein there is but the least difference, consists, in a great measure, exactness of judgment, and, clearness of reason,

[E] *Veluti Historia spectabilis.*] De Augment : Scientiar : lib. II, cap. 13.

[F] *Distinct from judgment.*] — Abeunte in partes Rationis Phantasia, Ratio fit superior.

BACON, de Augment : Scientiar : lib. VI, cap. 3. See the whole chapter.

As, Simple Ideas are observed to exist in divers combinations united together, so, the mind has a power to consider, Many, and Several, of them United together, as, One Idea: and, That, not only, as they are United in external objects, but, as Itself has formed them.

Ideas thus made up of Many, and Several, Simple ones put together, become Complex Ideas.

"Right understanding," says Locke [G], "consists in the perception of "the visible, or probable, agreement, or disagreement, of Complex "Ideas, according to their modes, substances, or, relations."

As, by its Connective, Unifying, power, the Mind, views One in Many; in Many individuals, One general idea; in Many general ideas, One proposition; in Many propositions, One syllogism; 'till, by connecting, justly, syllogism with syllogism, at length, It fixes, establishes, proves, demonstrates, certainty in its reasonings on Pure Truth:

So, by its Separating power, the Mind, now proceeding by abstraction, one of its acts, or, operations, perceives, and considers, Many, in One.

A microscopic mind, they say, sees, in Many, a part only, magnifies that part, and hastily, and partially, forms a decision, without calculating, how disproportionate, and fallacious, may be the hasty, and disproportionate, decision, it has superficially, or partially, formed. "Qui pauca respiciunt", says Aristotle, "de facili pronunciant."

But, a great mind embracing the Whole of a subject, in a broad, general, enlarged, comprehensive, view, and, seeing, not only, all its natural bearings, its verisimilar relations, its consistencies, its congruities, its various associations, its analogies, and, its harmonies; but, all its remotest contingencies, all its nicest dependencies, all its balancing counterpoises, all the dissections to which it may be subject, all its divisions, and subdivisions, all its possible distributions, all its illegitimate anomalies, draws in each of its parts, and, as it were, purses them up, conducts them to one regular point of a just logical deduction, and, at length, comes out with, one, harmonious conclusion, which

[G] *Locke* On Human understanding. Book II, chap. 13.

is applicable, not only, to All its Parts, but, to One General Whole, and perfect Unity, which, can be proved to be incontrovertibly true, and, may be incontestably demonstrated.

These General Positions they apply, not only, to inquiries into Pure Truth; not only, to researches in Science; not only, to the various works, and energies, of Art, which are Composites of Science, and Experience, Theorems in Science, used, Practically: not only, to a drama, Particularly; but, Generally, to all questions, and to all acts whatever, Connective, or separative, which become submitted to the workmanship of the Human Understanding, that Faculty of the Mind where Knowledge resides.

As, they will not admit a doubt that Morality is capable of demonstration, by just reasoning; so, they maintain that Science, as well as Art, and by consequence, a Drama, ought to be reasoned upon, justly, and requires [H] a truth of judgment, a consecutive aptness of deduction, an accuracy, preciseness, and certainty, of knowledge, a rightness of understanding, and, in result, an harmony of All its Parts producing One general Whole, and complete Unity.

[H] *And, by consequence, a Drama ought to be reasoned upon, justly, and requires, etc.*]
The Plan of a drama requires an harmony in all its parts producing, One, General, Whole, One, Perfect, and, Complete, Unity: That is essential, and necessary: It is not required of Dramatic, or any, Poetry, to teach Science.

— *phantasia Scientias ferè non parit: siquidem, Poësis, quæ a principio Phantasie attributa est, prò lusu potius ingenii, quam prò Scientiâ, habenda.*

BACON, de Augment: Scientiar: Lib. V, cap. 1. See the whole chapter.

Whoever wrote the book of Job, or, at whatever period it was written; yet, is not its poetry very fine: but, is its Astronomy correct?

Is not the Poetry of the book of Psalms most beautiful? Are not the Psalms, and, Those, chiefly, which are peculiarly Lyric, and, were, publickly, sung, or chanted, by the Levites, indeed, admirable, for the music of their rythm, the melody of their numbers, and, the enchanting magic of their versification? but, shall the Book of Psalms, always, be assented to in matters of Science?

Can there be finer Poetry, than That of Isaiah: but, is Isaiah, invariably, right, in Science, and, in Arts?

This Oneness, they affirm, cannot be obtained by any other process, whatever, than the One above stated.

They say, moreover, that every thing requires that appropriate proof, which is peculiarly essential to the nature of the thing to be proved: A failure in this, they affirm, produces aberration from Truth.

Nay more, they say, that in This lays a main Cause of Error, where men, exact a mode of reasoning, or, require a proof, which is not, specially, peculiarly, and appropriately, applicable to the essential nature of the thing to be proved:

As, for instance, when they require the adaptation of a Poetical truth, to a Rhetorical analogy: to Rhetoric, a manner of simple, close, unmixed, Logic [I]: to a Logical conclusion, an assent which is of the pure essence of Faith alone: to a credence of Faith, a Theological [K] certainty: to Theology, useless disquisitions of Scholastic [L] Erudition:

[I] *Logic:*] Here, the word is used to signify the Art, properly, of logic.

[K] *to a credence of Faith, a Theological certainty:*] Shall I allude to the History of the Quinquarticular Controversy, on the Five points of, Election, Redemption, Original Sin, Effectual Grace, and, Perseverance; to the discussions of the Synod of Dort, and of the Faculties of Divinity, at Louvain, and, at Douay, relating to Grace, Free-Will, and, Predestination; to the Ten Years Labour of the Congregation de Auxiliis; to the Nature of the Pelagian, and, the distinctions of the Semi-Pelagian, opinions; to the Tenets of the Molinists, and, on the other side, of the Thomists, Jansenists, and Geneva-Calvinists.

Inextricable doubt! Endless perplexity!

————— They reasoned high
Of providence, fore-knowledge, will, and fate,
Fix'd Fate, Free-Will, Fore-knowledge absolute,
And found no end, in wand'ring mazes lost.

Par: Lost.

[L] *Useless disquisitions of Scholastic Erudition:*] The reader, if he pleases, may refer to the numerous volumes, in-folio, closely printed, of Tostatus: in them, He may find erudite disquisitions upon "Moses's breeches", "Esau's porridge", etc.

to a jargon of offensive, and hypocritical, pedantry of the Schools, insignificant requirements, hard, unprofitable, exactions, superstitious observances: to Superstition, Religion: to the plain, and simple, beauty, to the fair form, of pure, and undefiled, Religion, false refinements, utter deformities, sophisticated conceits, of Metaphysical subtlety: to Metaphysics, a distributive process of ratiocination, peculiarly relevant, and proper, only, to Dialectics: to Dialectics, an Ethical mode: to Ethics, inductions which result out of Politics [M], exclusively: to Politics, such an assimilation as arises out of Historical evidence: to History, narrative, or, inductive, no discrimination whatever, but, such relations, Generally, as are applicable, very much, to several extraneous events, to various causes, to many accidental, and heterogeneous, considerations, and, essentially, to the nature of Man: to That, disquisitions upon Physiology, blended, and confused, with Pathology: to Pathology, even corporeal Experiment: to Experimental Philosophy, such proofs, mixed with, not separated from, those, which appertain, peculiarly, to Botany, and Chemistry, and, which apply, chiefly, to Materia Medica: to Materia Medica, a reasoning, purely, Anatomical: to an Anatomical evidence, an illustrative proof, solely, exclusively, Mechanic [N]: to Mechanics, a Mathematical demonstration: to a Ma-

[M] *Politics*,) This word is, here, used in its, original, derivative, sense.

[N] *to an Anatomical evidence, an illustrative proof, solely, exclusively, Mechanic:*]

In further exemplification of my general position, I adduce the two following particular instances, in which it happens that Men, with regard to matters of Science, have brought forward a mode of reasoning, which is not aptly commensurate, and, nicely apposite, to the essential nature of the question to be treated, have not duly availed themselves of the Separating power of their mind, have viewed, in some sort, One, in Many.

There have been Men, who, in considering Digestion, that wonderful, connected, agency, whereby is renovated, incessantly, and continually, the creation of GOD, have attributed it to One cause, alone: One, to the One cause, Only, of solution by the Gastric Juices; Another, to Trituration, and, the Compression of the Coats of the Stomach: Each has accounted for it, according to his peculiar, favourite, system, fancifully, and, falsely.

There have been Men, too, who, in contemplating the Hand of Man, That never to be sufficiently admired Instrument given to Him by the Plastic Author of nature, whereby Man is enabled to command the Universe, have descanted upon it, systematically, fancifully, falsely: and, finding a similar Anatomical configuration in the hand of the Orang-Outang, and, even the antagonistic power of the thumb, and four fingers, have confounded,

thematical certainty, a confused, indiscriminate, uncompounded, Arithmetical proof: to an Arithmetical truth, a proof applicable, solely, to

in some sort, Comparative, with, Human, Anatomy: Each of which are to be considered, Separately, and, Distinctly, though, One illustrates, and elucidates, the Other.

I am well aware, that, what follows does not immediately arise out of the argument contained in the preceding note, and, the train of reasoning of the foregoing pages, for which the note was written:

But, still, I hope my reader will do me the favour of being so indulgent as to allow me to state, that I am very much inclined to think a strong presumptive argument, for the Immortality of the Soul, may be furnished by the Death, Conversion, and, Digestion, of Body.

I am led into this train of reasoning, by much reflection on the Immortality of the Soul, by no doubt whatever, and, by observing an omission of the above argument in very many books (6) which lately I have read upon this subject.

I do but Hint this argument, cursorily, and, by the by: Others may dilate upon it, if they may deem it to be good, and serviceable:

(6) Several writers, Ancient, and Modern, in various languages.

And, I have given them a favourable opportunity, for, I have left, by my last Will, and, Testament, Two Thousand pounds sterling to the disposal of the President, for the time being, of the Royal Society, in England, which aforesaid sum of Two Thousand Pounds sterling He shall, and may, repay, in full, and, without any diminution whatever, and, according to His judgment, and discretion, and, without being subject to any controul, or responsibility, to such person, or persons, as He, and, the Council of the aforesaid Royal Society, shall, and may, nominate, appoint, or employ, to write, print, and, expose to public sale, a work on the Power, Wisdom, and, Goodness, of GOD, as manifested in the Creation, illustrating such work by all reasonable arguments; as, for instance, the Variety, and, Formation, of GOD's Creatures, in the Animal, Vegetable, and Mineral, kingdoms, the effect of Digestion, and thereby, of Conversion, the construction of the Hand of Man, and, an, almost infinite, number of other Rational Arguments, and also, by Discoveries, ancient, and modern, and, Generally, by whatever may serve the purpose of the writer, or writers, in Arts, in Science, through the whole extent of Literature, Erudition, and Omne Scientibile, in setting forth, displaying, evidencing, manifesting, illustrating, proving, the Power, Wisdom, and, Goodness, of GOD in the Creation.

And, I have required that the said President, shall, and may, be enabled by my executor, or, executors, to pay in advance to such person, or persons, as aforesaid, Three Hundred Pounds sterling, out of, and, in part of, the aforesaid sum of Two Thousand Pounds sterling, during the writing of the said work, and, moreover, in advance, Five Hundred Pounds sterling, out of, and, in part of, the aforesaid sum of Two Thousand Pounds sterling, during the printing of the said work.

I have also furnished another favourable opportunity, for I have given, in the same manner,

continuous quantity: to a Geometrical truth, such a proof as is applicable, only, to discrete quantity: and so forth, through the whole Circle of Science [O], and, the whole extent of human Knowledge.

and, for the same purpose, and, under the same conditions, and provisos, to the Institute of France, the same sum of Two Thousand Pounds sterling, or, Forty Eight Thousand Francs.

Here is the argument in a few words:

The Author of Nature, has imposed upon Nature, a Law whereby all Body should Die, and suffer Conversion, and, Digestion, or, Either, or, Both: By this Law is renovated, incessantly, and, continually, the Material Creation of GOD.

An Eagle eats a Lamb: The Lamb by its Death, by Conversion, and, by Digestion, becomes an Eagle: A Tree Dies (7); it nourishes Grass: A Bull eats Grass: The Grass becomes a Bull: Man eats the Bull: The Bull becomes a Man: A Shark eats a Man; and a Man becomes a Shark: Dust becomes Stone; and, Stone becomes Dust: and, so on.

(7) Turn particularly to the note of John Hunter, Esquire, of the several stages of existence of Trees, their diseases, death, etc. in his edition of Evelyn's Sylva.

But this Law of Body, in All its several kingdoms, for it obtains universally, whether in the Animal, Mineral, or, Vegetable, world, and, "yea, the Great Globe itself, and all which it inherit, "shall dissolve, and leave not a wreck behind", though impressed upon Matter by GOD, the Creator, is not impressed by GOD, the Creator, upon Spirit.

Where is the Reason why, Where is the Law by which, GOD, the Creator, has ordained that the Soul, or Spirit, Dies, or, suffers Conversion, or, Digestion?

[O] *through the whole Circle of Science,*] Many are inclined to imagine that there may, yet, be noticed, an omission, and a neglect, into which, Certain Men of Science have been too prone to fall, occasioned, in some degree, they think, because These have not, at all times, duly employed the Separating power of their mind.

May this be termed an Error? may it be called an Omission, and, a Neglect?

At all events, I shall beg leave to notice it.

As, Method, and due Arrangement, are the "sine qua non" of business, in public, or, in private, life; so, a separative, discriminating, distribution, is of the very nature, and essence, of All Reasoning.

This position is uniformly exact, in every possible case whatever; whether, Logic, or, Universal Reasoning, is applied to inquiries after Pure Truth; whether, to researches into Science; whether, to the works, and energies, of Art, which are Composites of Science, and, of Experience, or, Theorems in Science, brought into Practical use.

Certain philosophers, then, ascending into the bright regions of Science, have resolved their inquiries into natural causes; and, having thus far mounted, they stop There: so it is, they say, in nature.

This cause of Error [P] will be made still more apparent, when we

GOD is the Author of nature, they will reply; and, therefore, when we speak of Nature, we mean to speak of the Author of nature.

This may be, in some sort, very well: But, Why, is this meaning, so frequently, sub-understood, so seldom, in totidem verbis, expressed? Why, is it not, more often, stated, explicitly, in direct terms? Why, must it remain to be gathered by implication? Does not every thing center in the Author of nature, in the One Great First Cause? Does it not behove the creature, man, to finish in his CREATOR, and, his GOD?

Moreover: is it not by means of his Reasoning Faculty that man is enabled to contemplate Science?

Who has *given* the creature his Reasoning Faculty?

Is it not his CREATOR?

Is it not GOD?

Does it then, behove the creature, man, to omit any occasion of employing his reasoning faculty in the praise, and glory, of his CREATOR, and, his GOD?

Still, further: as, I consider Woman to be the most lovely, the most perfect, form, so, I contemplate Man as the noblest work, of the Creation.

"What a piece of work is a Man! how noble, in reason! how infinite, in faculties!
"in form and moving, how express, and admirable! in action, how like an angel! in
"apprehension, how like a god! the beauty of the world! the paragon of animals!"

HAMLET.

Ought not, then, this "Quintessence of dust" into which GOD "has breathed the breath of life", and, has given it to become "a living soul", not only, "love the Lord his God, with all his heart, with all his soul, and, with all his strength"; but, moreover, omit no occasion of employing All the powers of his "mind", in the service, and, to the honour, of, the Creator,

GOD?

[P] *This cause of Error*] A distinct inquiry into this Cause of Error would run into great length; would require a special discussion, a peculiar, appropriate, explanation; would demand a separate disquisition; would need a sedulous pursuit, an accurate investigation, a very recondite, elaborate, and, scientific, exemplification; would call for much more talent, and a far greater extent of Knowledge, than that which I possess.

I must confine myself within the limits of my inadequate abilities:

consider those shades of difference, which seem, in some regard, associated :

As, for instance, though the Generic term, Music, includes the several

And, I shall notice, only in general, that a Man must know Many things before He can be rendered capable of reasoning, rightly, upon One : He must possess a discriminating force of understanding : He must use that separating power of the Mind, by which It is enabled to perceive, and to consider, Many, in One.

How Many, several, separate, distinct, different, considerations enter into the One of Universal Grammar ? for instance, Consonants and their configuration (8), the formation of Vowels, Alphabets, Points, Accents, the Etymology, and Meaning, of Words, Hieroglyphics, the Grammar of Particular Languages, the Character of the Nation (9), the Aberrations, Confusion, and, Difference, of Tongues, the Mode of communicating Ideas to the Deaf and Dumb, Idioms, Modes, All Parts of Speech ; in short, Speech, in its various, manifold, multitudinous, points of view ; Speech, whereby Man seems, to be, the High-Priest of Nature ordained to offer up to GOD the sacrifice of Praise, and Thanksgiving, for the mute, and inanimate, part of the Creation.

(8) In prosecuting such an inquiry, to long extent, may, perhaps, come to be considered, as a fit subject of investigation, the Mode of Arithmetical Numeration, in Large Characters, continued, to this day, and, now, softened, and rounded, into the Letters I. V. X. L. C. D. M.

It may be surmised, perhaps, that, Originally, this Mode of numeration was taken from the configuration of the hand and fingers, the arm and elbow, of the human body ; and, resulted, naturally, out of the practice adduced by the necessity under which were the great landed proprietors of very ancient times (the Adonim of those days) to reckon, count, and number, their flocks, droves, herds, and cattle, of all sorts, manners, and, descriptions.

The agent, or steward, employed, by his Adon, to count, and number, the several droves, which were made to pass before him, and, to give

The above Position is just, and right, and true : The train of Reasoning which may be deduced from it, will, in consequence, be correct ; and, the Principle is founded upon the Constitution of Things, obeying that Order, which GOD, the Creator, has impressed upon nature.

HE has given to man his Mind : the Powers of Mind can be known, only, by its Operations : Its Separative power is One of its Operations, or, Acts : GOD, then, has willed that he should exercise this Separating power : HE has willed that, in Many, man should separate One, preferably : Has HE not willed that no One Man should, preferably, excel in the Many subdivisions of any One Art, or, Science ?

Man, then, must of necessity, use the Separating power of his Mind ; and, chuse One part of any Art, or Science, in which he desires, preferably, to excel.

Can the Lyric Poet, excel in Epic Poetry ? The Epic Poet in Dramatic writing ? And, so on.

To the Generic term, Painting, how much the Mind must use its Separating power, and, view Many, in One ; whether, it contemplates Painting in its various subdivisions of Flowers, Landscapes, Portraits, Historical Painting, etc. ?

in a detailed, and accurate, account of the state of each, generally, as well as, particularly, stood before, and, in front of, a wall, or partition, which was at his side, or, at his back : The several animals were driven so as to pass in review before him ; and, as he counted, he, also, numbered them, by making a mark upon the wall, or partition, which was at his side, or, back : taking special care that the substance with which he marked the numbers, should be of a colour different from the substance on which he marked the numbers ; or, if it was a sharp substance, that it should impress a mark, which should remain very visible upon the wall, or partition, on which He counted, and numbered, in order that He might give in a full, and accurate, account to his Lord.

Holding up one of his hands, (that which he would), before his eyes, his

hand furnished him a ready mark for each Unit, which marks were designated by each of his four fingers. A vertical mark, denoting One finger, signified number One, or, One Unit, as thus | and, by this method, he obtained marks for |||| or four

Units, which, naturally, furnished him his Four Fingers.

At Five, the mark, which, naturally, presented itself to him on looking at his hand, was That which was made by the thumb, and first finger, or V. He then could count on to Ten.

At Ten, or twice Five, naturally, presented itself the compendious

mark V he,

already, had made at number Five. This mark he doubled to signify Ten, or, twice Five. The first mark of Five V remained,

as at first, vertical: The second mark of Five, he inverted as thus ^,

so that, he, now, had obtained the vertical mark of Five, and the inverted mark of Five, making, when added together, Ten; as well as a mark for Five; and, for the several Units. Thus, he was enabled to count as far as Fifty.

At Fifty, he had, again, to seek another Mark, in order that he might be enabled to signify Fifty: for, the method by which he obtained his

distinctions of, Chromatic, Diatonic, and, Enharmonic; yet, each mode requires its peculiar, and attributive, process.

Did ever any man, preferably, excel in All these branches?

I need not enumerate the multitudinous instances, to which I might allude: The foregoing remark is of Universal application.

But, I shall speak, in further continuation, of such, only, as have fallen within my own immediate practice, and, observation.

Why, is the fanciful wildness of visionary projectors so absolutely impracticable? may I add, so very irksome, and disgusting? Is it not, chiefly, because such projectors see One part, Only, of their plan, and employ all their little Knowledge upon that One part, Alone; because they are incapable of taking, One, General, Comprehensive, view of their subject, and, can not consider Many, in One; but, see, partially, alone, not generally, nor, comprehensively, That which they best understand, That favourite system to which they are wedded.

How insufferable would it become, to hear an agent drawl out a pedantical talk upon the Theoretical Doctrine of Hydraulics, to his Lord, who, practically, was occupied in executing a Navigable Canal?

How impossible would it be, to permit him to descant an useless jargon upon the General Principles of Metallurgy, when his Lord was, practically, engaged in boring for Coals, for (Bedford) Lime, or, for Iron, Lead, Copper, or, other Minerals?

In short, Many things must previously be known in the full consideration of any One question, which presents itself in Science, or, in Art: The maker of a Chronometer, for instance, must know Many more things than the One mensuration of Time. Science is comprehensive: It forms a Circle. The intimate Knowledge of One thing, not only, helps and assists, but, depends on Another; is, as it were, an hand-maid to Another. The several provinces of Science must form One General Whole: They must march together, συσχετισμέναι. Many things must be known, must be considered, in One.

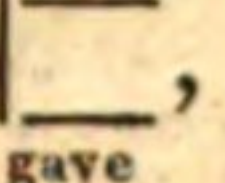
The perfection of Genius is, greatly to conceive; and, well to execute.

Mode of Numeration required, as well as enabled, him, to procure a new, separate, and distinct, mark, at each Five, which number, Five, when doubled, makes a Decimal; and, resulted, naturally, out of the lines which gave him the figure of his Body. He rested the palm of either of his hands, (that which he would), upon one side of his Body, at the lower ribs; and, looked downward, and askance, to that arm: The figure which, naturally, presented itself to him, was That which was made by his arm from the shoulder to the elbow, and from the elbow to the hand, and which, in this manner, formed a right angle, by means of the arm; and, presented this figure |—.

Thus, he was enabled to count on, 'till he arrived at the number One hundred, or, twice Fifty.

At One Hundred, or, twice Fifty, he had, again, to seek another mark; in procuring which, he observed the same method, that, previously, he had adopted. He doubled the mark |—.

The first mark, or figure, still remained vertical: He inverted the accessory, or doubled, second mark, or figure, so that one of the two right lines of this doubled, accessory, inverted, figure, which, with its other right line for-

med a right angle, and which, already, in one instance, had been furnished to Him by one arm, in its process from the elbow to the shoulder, and again, from the elbow to the hand, he placed, marked, or, described, continuously to, immediately by, the side of, or rather, he made to rest Upon, one of the two right lines, of the right angle, of the figure, still-remaining- vertical, which afforded Him the other arm: The other of the two lines of the above-mentioned right angle of the said inverted figure, formed, as aforesaid, he placed, marked, or, described, above, parallel to, and at a right angle with, one of the right lines of the vertical figure, or, half square; and thus, by means of the Two figures, one vertical, and, one inverted, presented itself this One figure  which gave three sides of a square, but not a square completed on its fourth side: By this natural process, under the above-mentioned series, then, having obtained a figure to signify One Hundred, or twice Fifty he, was enabled to count as far as Five Hundred. At Five Hundred, he had, again, to seek another mark that he might be enabled to denote a figure,

Universal Grammar passes into Many distributions; but, to Each, and Every, division appertain its Separate subdivisions.

Mathematics must be Separated into its Many, Several, operations, whether, of Algebra, Equations, Fluxions, Logarithms, Sections of the Cone, and its properties, those of the Cycloid, and, so Many other, according to the Separate manner, in which the Science treats of its One subject, the predicament of quantity.

To Rhetoric, and Poetry, is necessary a sound, and, severe, Logic; yet, Logic may subsist without Rhetoric, and, Poetry.

In Optics, are two attributes which never can be viewed, but associated; there could not, however, exist such a Science as Optics, if men were subject to the necessity of contemplating Colour concreted with Figure.

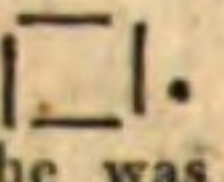
The above position will be rendered, yet still, more evident, if the argument should be carried to a greater extent.

How absurd would it be to go about to prove, by Experimental Philosophy, which is occupied, exclusively, with Tangible, Corporeal, and, Mutable, objects, either Arithmetic, or Geometry, or Logic?

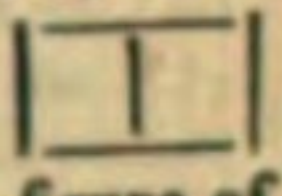
Mathematics, have *contributed*, (I say the least of their mighty force), to the sublimest inquiries, as well as, to the profoundest researches, into Science; and, procure, therein, most certain proofs, and, demonstrations. How very absurd would it be, that, even Mathematics should be made to become, not so much a Furtherance, as an Obstacle, to Science! And yet, some there have been, who, not rightly employing the Separating power of their Mind, have fallen into the Error of attaching themselves, partially, to One species, a species wholly involved in lines, and numbers, and have, first, formed a surmise, have, then, grown into a belief, and, moreover, have taught, that lines, and numbers, are Inseparable from Logic, or, Universal Reasoning; and, that Mathematics may be substituted in, and supply, its place.

A Microscopic mind which views One, only, in Many:

And, a Systematic mind which views One, only, in Many, which reduces All things to One favourite system, must, ever, be liable to Error, must, always, be subject to aberration from Truth.

which signified Five Hundred: in order to obtain which figure, he continued, still, to observe the same method which, previously, he had adopted. Instead of placing one of the right lines of the right angle, of the doubled, accessory, inverted, second figure, furnished to Him by one arm, Upon one of the two right lines forming the right angle of the primarily-obtained vertical figure, which already had given him his first-used arm, he detached the two figures, that is to say, he now marked, or, described, Each, distinctly: On two sides, were the two right lines forming the right angle made by one arm: on the two other sides, were the two right lines forming the right angle made by the other arm: Under this process, the two separate figures, furnished by either, or both, of his arms, becoming doubled, that is to say, one being applied to the other, the half square, on one side, to the half square, on the other side, in pursuance, still, of the same mode of procedure, completely closed the square, and presented this figure . Thus he was enabled to count on as far as One Thousand. When he arrived at One

Thousand, or, twice Five Hundred, he had, again, to procure another mark, denoting One Thousand: And, still, he continued to observe the same method, which, all along, he, previously, had adopted. He had, now, obtained a mark for Units, in these times, softened, and rounded, into, I: a mark for Five, now, V: a mark for Ten, now, X: a mark for Fifty, now, L: a mark for One Hundred, now, C: a mark for Five Hundred, now, D. That he might become enabled to signify One Thousand, or, twice Five Hundred, he doubled the square he had made at Five Hundred, and, adjoined it to the square which, already, he had made to signify Five Hundred, as

thus,  which figure of the doubled square is, now, softened, and rounded, into the letter M, or, into the letters CIO, by which last letters are denoted One Hundred, minus Five Hundred, or, Four Hundred; and, One Hundred, plus Five Hundred, or, Six Hundred: These numbers taken together, as Six and Four make Ten, give Ten Hundred, or, One Thousand.

And, thus, having formed a Mode of Numeration which gave him One Thousand, he continued to count on, by means of simple addition, as far

As, by virtue of its Connecting power, the mind views One, in Many; so, by its Separating power, it perceives Many, in One.

But, Man does not, always, employ, duly, this Separating power of his Mind: in things, dissimilar, and different, He, frequently, wills similar, and the same:

Insomuch, that, in considering the various, different, and, contradictory, opinions of Men, the modes of reasoning They exact, and the proofs They require, a mere sceptic would almost be led to suppose, that, either, there is no Truth, or, that, GOD has not given to Man a capacity proportioned to his state, and concerns, whereby he may discover things useful to him, or, sufficient means, whereby he may attain a certain Knowledge of Truth.

Here, then, they say, lays a main Cause of Error, where men, exact a mode of reasoning, or, require a proof, which is not, specially, peculiarly, and appropriately, applicable to the essential nature of the thing to be proved.

Such a train of reasoning, though it is stated, Generally, is, yet, applicable, Particularly, to the present case, and, to the immediate subject of the above investigation: For, the persons above stated, will seek for proof, peculiarly, and appropriately, applicable to the essential nature, and opposite, as it were, to the measure, of the thing to be proved: They will make their own estimate [Q]: They will form their own judgment: By any other process, whatever, than, the One above stated, can They be brought to acknowledge an effect, sublime, and beautiful, operated by

[Q] They will make their own estimate:] See page line of the Third part.

as he would; or, as long as lasted the droves of His Adon.

Likewise, other stewards, and agents, employed the same Mode of Numeration to count any of the divers riches, or, various property, of their Lord.

It remains, yet, to be observed, that, by this Series of Operation is obtained the designation of positive, and, of negative, Quantity: for, upon whatever side shall be begun to be marked Units, whether, on the right, or, on the left, the figures which are placed upon the same side as are marked the Units, denote that they are minus that figure: as, Five minus One are Four; Five minus Two are Three; Five minus Three are Two; Five minus Four is One; Five minus Nothing is positive Five.

Again, the figures which are placed upon that other side of the Five, or, of the Decimal, from which are marked the Units, denote that they are plus that figure: Five plus One are Six; Five plus Two are Seven; Five plus Three are Eight; Five plus Four are Nine; and, Nine plus One makes Ten. So, also, where Two figures, only, shall be marked: suppose, for instance, the mark for One to be placed on the side of the Units, and, then, to be placed the mark for Five, or, for Ten: In

either case, the figure One will become a negative Quantity, or, minus; that is to say, Five will be, Five minus One, or, Four: or again, Ten will be, Ten minus One, or, Nine: as, on the contrary, if the mark for One is placed beyond, and, on that side of the Five, or, of the Ten, which is, not, the side, on which have been begun to be marked Units; One will, then, become a positive Quantity, or, plus. One plus Five are Six: and so, again, One plus Ten, or, Ten plus One, will denote Eleven.

A disquisition into the formation of those marks by which are denoted positive, and, negative, Quantity, or, plus, and, minus, does not enter into the subject matter of this note: there are, moreover, many other subjects of inquiry, in case this investigation should be pushed on to much extent: they would, all, be better explained by abler heads than mine: but, I wished to be indulged, in stating the above observations upon certain Letters, and their Configuration; and, also, in making the preceding remarks upon that Science, the One subject of which is the predicament of Quantity.

I am aware, moreover, that, in the Manner

any workmanship of the human understanding: In every connective, or separating, act of the mind, They will require an harmony, in All its parts, producing One, General, Whole, One, Perfect, and, Complete, Unity: In reasoning, They will admit of no conclusions that are not logically proved.

Still, will They no let go their hold: still, will They continue to examine, with that freedom which is of the very essence of rational inquiry, whether the merit of Racine consists so much in his, taste, judgment, erudition, knowledge, understanding, art, and conduct, as, in the exquisite beauty of his verse, and, the magical power of his versification: To the two last, they are prone to surmise, He sacrifices That which, a maturer judgment, a greater extent of reading, a more enlarged erudition, a consummate art, could not approve, perhaps, would condemn.

They think it is a task incumbent upon them to bring forward the reasons on which, either, they form their opinions, or, found their conclusions:

And, They, purposely, select the "Récit" of the Governor Thërămēnēs (Theramène), a Governor whom Racine as thought fit to assign to Hippolytus, because the "Récit de Theramène" passes for a very beautiful part of the drama of "Phèdre".

of Numeration, by means of Cyphers; each Cypher is said to contain, in its original configuration, structure, and conformation, as many marks signifying Unit, as the Cypher itself denotes; each being softened, and rounded, into the Cyphers now in use: But, such further investigation does not come within the limits of this inquiry.

(9)--capientur (says Bacon, Lib. VI, cap. I. de Augment. Scientiar.) signa haud levia, sed observata digna, (quod fortasse quispiam non putarit), de Ingeniis, et Moribus, Populorum, et Nationum, ex Linguis Ipsorum.

They compare, then, the narrative of the ἀγγελοσ, or, messenger, in the Hippolytus Stephanèphoros of Euripides, with the "Recit" of the Governor Thërămēnēs (Theramène), by Racine.

They remark, cursorily, that there are many obvious advantages of putting the narrative of this incident into the mouth of an ὀπαδός, or, assecla, an ἀγγελοσ, or, messenger, an old, and faithful, servant in the household of the King, Theseus, as Euripides has done, upon the Greek stage, rather than into the mouth of the Governor Thërămēnēs (Theramène), as Racine has thought proper to do, upon the French stage. Little do they approve the whole Art, and, the whole Conduct of this "Recit"; which, however they may admire the exquisite beauty of its verses, they observe, cursorily too, may be considered, perhaps, as a detached sample of fine verses, chiefly; as being equally fit for an Idyllium, or, an Episode in an Epic poem, as for a Drama; and, as containing, not, in all instances, a consecutive series of ideas, but, in some cases, such as are false, misplaced, and, improper.

They select, then, Three verses taken from the "Recit" of the Governor Thërămēnēs (Theramène), in which Racine represents the Governor, as thus saying to the King:

« Le ciel, avec horreur, voit ce monstre sauvage :
« La terre s'en émeut, l'air en est infecté;
« Le flot qui l'apporta, recule épouvanté. »

They make the following remark upon the First of these verses;

Le ciel, avec horreur, voit ce monstre sauvage :

It may be asked, They think, why the "Ciel", that is, Heaven, that is to say, Jupiter, He, whom the Heathens considered, as the Principal, and, as very supereminently the Chief, of All their Gods, should see

this Marine Monster, who was created with His concurrence, and approbation, and, at the instance of the Sea God Neptune, a Primary God, in order to execute a Divine instrumentality, and Destined agency, in causing the Fatal execution of Hippolytus, at the express desire of the Father Theseus, and, should see that it was apt for the purpose for which it had been created, but yet, should see it "*avec horreur*", or, shudder at the consequences that, Inevitably, were to be brought about, and, Fatally, were to ensue?

And, it may be asked too, They say, how This may become reconcilable to the notions of these Times, or, consonant to the tenets of Ancient Mythology.

The epithet "*sauvage*", They conjecture, is applied, merely, solely, and, exclusively, for the Rhyme:

If, it is used in its primary sense, from Silva, it is ill chosen; for, the Monster did not come, from the Woods, but, from the Sea:

If, it is used in a secondary sense, still, is it, in some measure redundant; still, may it be thought to be an expletive, brought in, merely, to make up the Rhyme, at the end of the verse; still, may it be considered as equally ill chosen: for, to say that the Monster was a Savage Monster requires no great reach of ability, no depth of learning, no profound observation, no consummate poetical invention.

May the epithet "*sauvage*" be termed an epithet, ordinary, and, colloquial? Is it indicative of any distinct qualification, which is not common to All animals, that are not tamed? Is it, peculiarly, significant? Is it, specially, appropriate? Does it shew forth any marked designation, that the Monster was created, purposely, and, sent by Divine command, to cause, under a Destined instrumentality, and Fatal agency, the death, or rather, the execution, of Hippolytus?

Is, then, the epithet "*sauvage*" redundant; or, was it absolutely necessary, that a fine writer, and, a great poet, should remark that this Monster was a "Savage" Monster?

Moreover; does this epithet "*sauvage*" include the properties required in epithets?

Epithets should not be employed, merely, as expletives: they should not be redundant: far other use should they have than to fill up the complement of feet, in the verse, or, to make up the rhyme, at the end: they should be well chosen, culled out, apt, appropriate, significant, apposite, indicative, associating, explanatory, didactic, historical [R],

[R] *historical,*] _____ et Tu, Maxime Cæsar,
Qui nunc extremis Asiæ, jam Victor, in oris,
Imbellem avertis Romanis arcibus Indum.

_____ miserabile carmen
Integrat, _____

I have, purposely, chosen these Two examples; because, when I sojourned four months at Padua, in 1813, under the fruitless expectation of deriving benefit to the infirmities of my Limbs from the Baths of Abano, I was assured by the admirers of Cesarotti, then lately deceased at Vicenza, that He (10) found fault with Virgil, as, sometimes, using epithets that were not the most apt, and appropriate: Now, it happens that Virgil is very remarkably commendable for the peculiar appositeness of his Epithets. (10) Melchior Cesarotti.

Imbellem, is, here, used, Historically, *prò*, non perito belli.

Miserabile carmen, is not, miserable song; but, strains, mournful, piteous, woe-begone.

The same, as of Adjectives, may be predicated of Adverbs; though, in their general nature, attributes of attributes, or, attributes of the Second Order, when they denote Time, principally, not collaterally: for, then, they pass into the Kind of Adjectives, and, may be classed among attributes of the First Order.

I am aware that the Stoick School termed this part of Speech *πανδίκτης*, on account, I suppose, of its nature, *omnia continens, omnia recipiens*:

But, well may I be allowed to use the word Adverb, for it is the term of my Mother-Tongue; moreover, it is That of most languages; and, the Doctrine, which above I have stated, relative to Adverbs, has, ever, been That of the soundest Grammarians: the name They give to these aptote parts of Speech of *ἐπιρρηματια*, Adverbs, if the word *ῥῆμα* should be considered in the extended signification as denoting, not only, Verbs, properly so called, but also, Participles, and, Adjectives, is a proper appellation, as predicating, an aptote, (that is, without cases, indeclinable), part of speech, *κατὰ ῥηματιον λεγόμενον, ἢ ἐπιλεγόμενον ῥήματι, καὶ οἷον ἐπίθετον ῥηματιον*.

I desire that I may be clearly understood: I speak of an Adverb denoting Time, principally, not collaterally; and, passing into the Kind of Adjectives, or, Attributives of the First Order:

And, I adduce a "case in point" which affords a beautiful exemplification of my meaning:

"I have been in Yearly expectation", said Mr. Hastings, in One of his Many Petitions to the British Parliament,

"I have been in Yearly expectation that my Trial would be closed."

figurative, etc.: they should add sense, and force, to the substantive, explaining, and adding, accidents, which the Substantive, Alone, cannot designate: they are attributes of Substances: they should denote, Quantity, Quality, and, Relation.

But, this epithet "*sauvage*" seems, They say, brought in here, solely, exclusively, merely, for the rhyme; and, if it had not been for the rhyme, Racine, perhaps, would have used another epithet, if any had been necessary, which may be doubted, as he has done above, in this same "Récit", where the epithet "*furieux*" comes in, not only, to fill up the complement of feet in the verse, but, also, at the end, to make up the rhyme.

"La terre s'en émeut, l'air en est infecté;"

Upon This verse they have no remark to make.

"Le flot, qui l'apporta, recule épouvanté."

This is, a beautiful verse; and, the idea it conveys is poetical: but, the two last words, which fall after the Cæsura, seem, They say, to have been admitted, chiefly, on account of the rare, and exquisite, beauty of the verse; because, the verse, They are prone to think, does not, carry with it a consecutive justness of idea: on the contrary, This is, exactly, the very case, They imagine, where such a poetical allusion is improper, inapt, and, misplaced, because, it furnishes an idea that, here, is misplaced, inapt, and, improper.

The words "*recule épouvanté*" swell, musically, and, fill up, harmoniously, the complement of feet in the verse: "*épouvanté*" rhymes well with "*infecté*": the Cæsura falls, admirably: the verse is, indeed, a beautiful verse!

But, can it be received as an adequate justification, is it, even, an admissible recommendation, of a verse, that it is beautiful, and, that the idea it conveys may be said to be poetical? Should not every man who writes a Drama for Public Representation pause a while, and reflect, duly, whether the idea, which presents itself to his mind, is just, and, correct, and, would be well placed, there, where, He muses upon admitting it? May He assent to its interpolation, there, where, it is irrelevant, misplaced, or improper, solely, because the words (11) expressing the thought are beautiful, because the verse is a fine verse, and, because the idea is poetical?

(11) The ready, and nimble, servitors which dress a thought of the mind.

Should not every thought, and, every idea, which a fine writer, and, a great poet, admits, be applied with Purity, and, Precision?

Should they not seem inherent in the subject? What is Ease in writing? Should not, each thought, each idea, flow out, as of course, readily, with ease, as of themselves, spontaneously, so that every reader should be struck with their justness; should be led to surmise that He Himself would have thought the same, would have furnished the same idea expressed in the same words, if the writer had not, anticipated Him, had not, already, chanced to suggest it; that He Himself would have pursued, all along, the same train of reasoning, the same course of ideas; and, should imagine, fondly, that he does but view, and, recognize, his own?

Is This such a thought? May This be termed such an idea?

As, in All writing are necessary, Purity, Precision, Elegance, and, Ease; so, it follows, that They must be required in Poetry.

Dramatic, [S] as well as All other, Poetry, to become sublime, and beautiful, Must contain these requisites: otherwise, Dramatic, and, All other, Poetry [T] degenerates into Bombast.

In the investigation of a literary question, and, in the freedom of rational inquiry, the persons, above-mentioned, trust they may be allowed

[S] *Dramatic*,] A distinction must be made with regard to Dramatic Poetry: That which may be admissible in much Other Poetry may not be proper in a Drama. See page note [E].

[T] *Poetry*.] Poesis autem duplici accipitur sensu, quatenus ad verba, vel, quatenus ad res, respiciat. Ponder the Whole Chapter.

BACON, de Augment: Scientiar: lib. II, cap. 13.

to doubt whether this is not, in some sort, a quaint conceit: a quaint conceit, far fetched, or, distorted, not resulting, aptly, and, consecutively, out of the subject; and, which, a fine writer, and, a great poet, might, perhaps, not have admitted.

Most Certainly, it is not to be found, they affirm, in the narrative of the messenger in the Hippolytus Stephanéphoros of Euripides: And, Surely, Euripides, they say, had as good taste, as sound judgment, and, wrote as fine verses as Racine.

Is this, then, a quaint conceit? or, is it a luminous thought, a bright idea, which had escaped so many great writers [V].

If, it is a splendid poetical image, is This, exactly, the very case, where it is applied, aptly, and, properly?

Whoever has seen the Sea, knows that its waves come in succession, one, impelling the other, each, retreating as the other advances, and, naturally, yielding to the diminished depth of the Earth underneath, as the Sea approaches to, and, lashes the shore: The wave which brought the monster would retire, and, naturally, would leave Him upon the shore: Another wave would follow That which, now, was broken, and spent: it may be observed, too, cursorily, that the monster would land at the base of the wave; and, not, come tumbling in with it, as it curled at its top, and, whitened into surge.

This, then, they are inclined to think, is, exactly, the very case, where such a poetical allusion is neither just, or, correct; but, becomes inapt, misplaced, and improper.

From all these premises, therefore, they conclude, that, there is a manifest inexpediency, and, a considerable impropriety, in representing the Sea, Neptune's dominion, Neptune's wave, ordered by Neptune's Divine command, with the concurrence of All the Primary Gods of

[V] It is not to be met with in the whole of Exodus, particularly in the 14th, and, 15th chapters, where it might, peculiarly, be sought for: nor, is it to be found in the book of Job. There is indeed a personification, not, of a Wave, but, of the Sea, and, of Deeps, in the 42^d, 77th, 94th, and, certain other, Psalms; but, the application, and allusion, is, indeed, very dissimilar, and, widely different.

ancient Mythology, to cause the Fatal execution of Hippolytus, as being frightened [X], and, recoiling "*épouvanté*" :

And, they ask, how this thought can be reconciled with good taste, with sound judgment, with profound observation, and, with a right understanding of the essential nature of the subject, if, it should be found to be wanting in, just, and consecutive, aptness of deduction?

They remark, moreover [Y], the Many, Obvious, advantages which

[X] *Frightened*,] If the wave, They say, was personified, it ought to have obeyed Neptune, the God of the Sea: It should have done its duty, without fear, or further inquiry.

[Y] *They remark, moreover, the Many, Obvious, advantages, etc.*] They persist in affirming that the advantages are Many, and, Obvious: and, They proceed, Particularly, to consider, Some of these advantages.

What, They ask, have been the Art, and, the Conduct, of Euripides in putting the narrative of the death, or rather, of the Fatal Execution, of Hippolytus, into the mouth of a messenger?

The messenger, a servant, one of the suite of Hippolytus, comes in haste, (*σπεύδῃ*) from the spot, where His death, or rather, His Fatal Execution, had been occasioned, to find his Father, Theseus. "Where", says He, "shall I find the King"? The Semichorus indicate to Him that the King arrives. "Theseu", says the messenger, "*affero rem dignam mœstitiâ, tibi, et civibus, etc.*" "Quidnam est"? rejoins Theseus; "An nova aliqua calamitas duas vicinas urbes invasit"? The messenger instantly replies: "Hippolytus non amplius est, ut ita dicam: exiguo tamen temporis momento videt hanc lucem *adhuc.*"

And, Here, They observe, that Racine represents Hippolytus as absolutely dead; whereas, Euripides represents Him as yet still living, and derives Very Great benefit in the "*dénouement*" of His Drama from this Art, and Conduct, the advantages of which, They think, are Many, and, Obvious.

"A quo"? answers Theseus, in his reply to the messenger, (angrily, ironically, and, in a disposition of mind exactly the very reverse of that in which He is represented by Racine, who makes him say "*Je lui tends (12) les bras,*") "Num aliquis hostiliter cum eo egit, cujus conjugem, per vim, ut patris, fœdè, stuprârit?" The messenger replies: "Jugum proprii currûs perdidit eum, et imprecationes oris Tui, quas Tu patri tuo, Domino Maris, vovisti de Tuo filio." "O Dii," exclaims Theseus, "O Neptune, quam *verè* es pater meus, *ὁ γὰρ* audiens meas imprecationes! Quomodo etiam perierit dic: quo modo Justitiæ clava percussit eum, qui me Dedecore affecit?" "Nos quidem", says the messenger, and, here, follows the plain, exact, and descriptive, narrative (13) of that

(12) See marginal reference (17).

(13) How Dramatic it is! How Pathetic is the narrative, where Hippolytus is introduced, as speaking?

present themselves to their view of putting the narrative of the death, or rather, of the Execution, of Hippolytus, into the mouth of an

messenger, explaining to the Father, in obedience to the command he had received, every circumstance which had occurred in causing the death, or rather, the Fatal execution, of the Son. "Odio quidem viri, qui passus est hæc", rejoins Theseus, at the conclusion of this narrative, "delectatus sum istis verbis: Nunc autem reveritus et Deos, et illum propterea quod est ex me natus, neque delector, neque contristor, his malis." And, then, He gives the following order; "Adferte ipsum, ut videns coram eum qui negavit se polluisse meum lectum, verbis convincam, deorumque calamitatibus."

These persons, next, advert to the Art, and Conduct, adopted by Racine in putting the narrative of the death of Hippolytus into the mouth of the Governor, Thëräménès.

It will, be observed, They say, that the Governor Thëräménès, is made to leave the (14) "ce Héros mangled, and disfigured, body of Hippolytus (14), his pupil, in the care of Attendants, of expired." "Ismène", and of the beloved "Aricie", who had fainted away, when, He might be supposed, naturally, to have wished to stay by the corpse: The reasons he gives, for leaving it, are, They are inclined to think, the very reasons, which might have prevailed upon Him Not to quit it; and, in justification of his conduct, He comes, says He to Theseus, in (15) "Vous order that He may tell Him "the last will of an Hero" (15), (for He does not name the words, Son, or Father, which would more affect the passions):

Et m'acquitter, Seigneur, du malheureux emploi,
Dont son cœur expirant s'est reposé sur moi.

which These persons are inclined, too, to imagine the Governor might have done, Equally as well, at the interval of a few hours: and, in the mean while, might have sent a confidential messenger to tell the fact.

For, it may be observed, They say, that a confidential person might have been dispatched to the Father, to impart to Him the fact of the death of his Son: and, that the Governor, Thëräménès, might have stayed, awhile, by the mangled corpse of his pupil; and, might have come, afterwards, to communicate to the King his Father, the manner, and the circumstances, of the death of His Son.

(16) Theseus may not be accused of "Double Dealing" But, is not the question, somewhat out of place, as well as the subsequent exclamation, "Mon fils n'est plus?" when He had, just, prayed to Neptune to destroy Hippolytus, and had urged Him, instantly, so to do, in a solemn manner before the altars of that God?

This, then, which follows, They imagine, is the Art, and Conduct, adopted by Racine, in contradistinction to That displayed, by Euripides, in the Conduct of this incident.

The Governor Thëräménès, in the Drama of Racine, comes upon the stage, at the last scene, but one.

THÉSÉE.

Thëramène, est-ce toi? Qu'as-Tu fait de mon fils (16)?

Je te l'ai confié dès l'âge le plus tendre.

Mais d'où naissent les pleurs que je te vois répandre?

Que fait mon fils (16)?

(17) The history of the life of Theseus shews forth that He was a Wise Man, and, an Able King: Highly Susceptible, indeed, of all the nobler passions, most Sensibly Alive to all the finer feelings, but, Deep, Wary, Solid, Pro-found, Steady, well knowing how to Govern, not, Idly, given to Change, a Deity, "dignus vindice nodus," is brought forward, by Euripides, to undeceive Him; (Every man is prone to believe those He loves: How easily may They deceive Him!) And even then, under this supernal interference, Euripides represents Him, as saying: "I find I have been deceived: but, I was preternaturally bereft of my reasoning faculty. (See N. XII.): Would I had died for These, my Son!"

It will be collected from the Preface to "Phèdre," (See the Preface, Here subsequently printed) that Racine had read the life of Theseus, by Plutarch. How well did He understand the Character of Theseus! of Theseus, whom He has made to be One of the Personages of his Drama of "Phèdre." Has He represented Him, in any instance, as Light, Fickle, Weak, Capricious, Unsteady, Inconsiderate, Suddenly Changeable? Immediately upon the deposition of Oenone, the

ὄπαδός, or, an ἄγγελος, as is done by Euripides, rather than into that of the Governor Thērāmēnēs, as it has been thought proper to do by Racine.

There may exist a doubt, they say, whether Racine is to be commended in having assigned a Governor to Hippolytus:

And, whatever may be the taste, and judgment, whatever may be the art, and conduct, He has displayed in doing so; yet, undoubtedly, this

THÉRAMÈNE.

O soins tardifs et superflus!

Inutile tendresse! Hippolyte n'est plus.

THÉSÉE.

Dieux!

THÉRAMÈNE.

J'ai vu des mortels périr le plus aimable,
Et j'ose dire encor, Seigneur, le moins coupable.

THÉSÉE.

Mon fils n'est plus (16)! Hé quoi! Quand je lui tends les bras (17),
Les Dieux impatiens ont hâté son trépas!
Quel coup me l'a ravi? Quelle foudre soudaine?...

Here, immediately, is introduced the "Récit de Thérāmène."

With the "Récit" of the Governor, and with one additional, the last, scene, in which "Phèdre" is made to enter, and to die, ends the play of Racine.

It will be observed that the Drama of Euripides does, Not, end with the narrative of the messenger. Far from it: after his narrative, which is an account of the fact, follows a very great deal more, that continues to contribute to, and to close, the "dénouement" of the plan of the Hippolytus Stéphanephoros of Euripides.

These persons, then, are inclined to ask, Which of the Two, Whether, Euripides, or, Racine, has best availed Himself of Obvious advantages; and, has displayed most Art, Each in the Conduct of his respective Drama.

And, though They give great merit to the Moderns, as well as great merit to the Ancients, and, conclude that the Question would be put very improperly, if it should be to be decided upon, abstractedly, and, categorically, "To which should be given the preference?", yet, They are inclined to think that a Modern writer would do well, nay more, that it behoves Him, to pause awhile, to reflect duly, to ponder maturely, before He decides, upon lightly considering, upon leaving, or, upon correcting, those models which are borne out by the sanction of ages, saluberrima illa exempla, quæ nobis Græciæ monumentis, disciplinisque, sunt auspicatò tradita.

"détestable Oenone", that "monstre exécrable", the Deep, the Reflecting, the Wary, the Pro-found, the Travelled, the Well-Judging, Theseus, is made, by Racine, to come to the determination of banishing, cursing, and destroying, his own Son; for the vow, and the curse, are made, by Racine, to follow, immediately, and instantly, the representations of Oenone, in the very next scene: See act IV, sc. I and, II. Theseus, then, prays to Neptune to destroy Hippolytus: according to Racine, He, even, goes to the altars of Neptune to urge the God to accelerate the Execution: He, Then, finds out, by His Own sagacity, and observation, that, perhaps, He had been deceived. Might not Theseus have been supposed, Still, to continue under deception? Could not this Wise Man have been supposed to have, Still, continued to see sufficient reasons for perpetrating such a vow? Was it Well to suppose that, Such a Father, should lightly, and, slipantly, have destroyed his own Son, and have delivered Him over to the vengeance of the Gods? But, Now, Theseus begins to change his opinion. He then says: "Je veux de tout le crime être mieux éclairci." Well, then, He is "mieux éclair-

ci." He ex-claims: "J'ai peut-être trop cru des témoins peu fidèles, (it may be thought captious to remark that "peut" and "peu" occur in One, and, the Same verse; or, to ask, whether, --T-êTRE-TROP, and CRu, immediately preceding One the Other, and, instantly followed by D, give a Musical Sound? "J'ai trop tôt vers toi levé mes mains cruelles;" and, then, all of a Sudden, He Changes his manner of thinking; Suspicion grows, more, and more, upon his mind; He, again, prays to Neptune, who heeds not this flippant inconsistency of the mortal; He prays to Neptune, Now, after it is Too Late: But, He does not go to the altars of that God. In his tardy address to Neptune, Racine makes Him say: "Ne précipitez point tes funestes bienfaits, Neptune, j'aime mieux n'être exaucé jamais." Was then the God to wait upon the caprice of the Man, to stand awhile "still-I-shall-I?" Was He, as well as All the Primary Gods, to find out whether the Man was in serious earnest, when He made his First vow? Were The Gods to discover which, of the Two Contrary requests, the Man had made, might be complied with? How differently has Euripides treated this subject!!!

Governor might well be supposed to have been frightened, and, afflicted, at the fatal, and supernatural, death of his Pupil; and, it, certainly, was the duty of the Governor to present himself, as soon as He well might, before his King, the Father of Hippolytus, and, to make to Him a faithful, and accurate, relation of All that had happened to his Son, the Pupil entrusted to his superintendence:

But, this sesquipedalian recital, which Racine has put into the mouth of the Governor, Thërāmenēs, They say, is neither the language [Z] of

[Z] *language of Nature,*] Whoever, say These persons, will read the "Récit de Thërāmenēs", in the "Phèdre" of Racine, will be enabled to judge, whether, It is That Language of Nature, which a Governor may be supposed to adapt to the feelings of a Father in narrating to Him the death of His Son, the pupil, Once, Alas! intrusted to his care: or, whether, this "Récit de Thërāmenēs" is unnatural, pompous, turgid, declamatory, sesquipedalian? and, aye far, removed from that exquisite beauty which is produced by (18) Simplicity?

No one Ever doubted that Racine could make fine verses: But, are fine verses admissible, in a Drama, merely because they are Fine Verses? The ideas they place before the audience must result out of the Nature, must be conformable to the Passions, of Man; must be adapted to the Character, and Supposed Habits, of Him who speaks: otherwise, they become no more than a sample of fine verses, well sounding in the mouth of an actor.

The persons, then, above-mentioned, even venture to assert that if ever a "tirade" was misplaced, it is This of the Governor.

The King very well might be supposed to hear the becoming narrative of a servant, one of the suite of His Son, one, possibly, whom He, never, had noticed, one to whom, probably, He, never, yet had spoken, except this One time, when He had ordered him to relate the circumstances of this calamitous event, at which he had been an eye-witness; and, the King might, naturally, be supposed not to have interrupted the servant, in his narrative.

But the case was very different, indeed, with regard to the Governor, Thërāmenēs: He, was one of the First Personages of the Court, an Eminent Man, whom the King saw often, and, familiarly: He, must have been supposed to have conversed with the King, habitually: According to the Nature, and Passions, of Men, the King would have interrupted the narrative of the Governor, by very many eager questions: A Father, in the utmost agony of grief, to whom is recounted the death of His virtuous, innocent Son, of whose destruction the Father Himself, deceived by false, and vicious, machination, has been the cause, does not wait patiently under the insufferable goadings of a long, florid, poetical, harangue: Let any confidential person, whom the Father sees habitually, come to a Father, and tell Him of the sudden, and accidental, death of His Son: Suppose the Father to have enjoined Him to enumerate the circumstances which occasioned the death of His Son: He will see whether the Father will not interrupt Him in his narrative, by making very many eager, and passionate, questions.

Shall it be observed that Hippolytus was, One in whose praise all vied "omnia bona dicere:" that he was, One of whom well it might be said that, He was, Such a Son too!

(18) Certainly This was not the place to be silent but, yet, it may be, observed, casually, and cursorily, How great, sometimes, is the Eloquence of Silence!

Nature, Fear, or, Affliction : and, They contend, that to have given this relation to a messenger, not only, evinces more Art, and more Con-

Shall it be observed, that, according to Racine, This Son, was, Now, known by his Father to have been innocent, that his Father was, Now, aware that He had been deceived, that his Father, Now, knew He had, without cause, ordered His Son into banishment, cursed His own Son, and delivered His own Son over to the vengeance of the Gods.

For, it will be observed that Racine represents Theseus as, Now, knowing that Hippolytus was virtuous, and innocent :

Whereas, Euripides reserves the above-mentioned circumstances for the further "dénouement" at the End of his Drama (19).

The King might, very well, be supposed, to have heard the becoming narrative, of a messenger, whom He Himself had ordered to describe the lamentable event of the casual death of Hippolytus, of which that messenger had been an Eye-witness.

But, what may be supposed to have been the feelings of a Father, when the Governor of His Son, now, most deplorably destroyed, instead of giving a plain, and succinct, narrative of this shocking event, should enter into the sesquipedalian fullness of fine verses, and, of poetical imagery, should declaim to the Father, should descant to the Father the "Superbes Coursiers" of His Son :

"Ses Superbes Coursiers, qu'on voyoit autrefois

"Pleins d'une ardeur si noble obéir à sa voix,

"L'œil morne maintenant, et la tête baissée,

"Sembloient se conformer à sa triste pensée.

"Des Coursiers attentifs le crin s'est hérissé."

The Horse affords to a Poet very fine imagery :

But, was This the moment for Poetical imagery?

May we trace, in the above, the burst of passion, the pangs of woe, the wringings of despair, the language of nature, moaning in grief, and, given up to all its agonies?

What, then, may be imagined to have been the feelings of a Father, when the Governor of His Son, now, alas! no more, came to personify a Wave? How would natural affection, Now, have worked? How would the passions of a Father, Now, have fermented? How would His choler, Now, have mounted? Would not his extreme grief, Now, have manifested itself, in scorn, and, in the extremest anger? Surely, He, Now, must have lost all patience!

Might He not, very justly, have said:

"If you had been, only, One of the ordinary, and usual, suite of my dead Son, Hippolytus, I should have heard a plain, becoming, narrative of the event of his death, to which you had been an Eye-witness, without interrupting you.

"But, You was the Governor I had appointed to my deceased Son. Can You have been attached to my Son? Can You be well affected to Me, and, to my Family? You cannot be greatly afflicted! Curæ leves loquuntur; ingentes stupent. You proceed forth, and stalk about, (does Racine represent Him as entering with haste? *σπεύδῃ*) to make a fine speech, fraught with poetical imagery. Come, at once, to the point, and, to the fact! Personify the Wave,

(19) The persons above stated maintain that the differences between Euripides, and Racine, are very numerous. Moving upon Two diverging lines, of different Length, Force, Moment, Quantity, and Magnitude, could They, Ever, have become parallel? One must have surpassed the Other. Which, then, of the Two surpassed the Other? See p. 73, note [H] and page

duct; but, also, and moreover, that this relation is misplaced in the mouth of the Governor.

They proceed, then, to state the reasons upon which they ground their manner of thinking.

Thērāmēnēs, the Governor [AA] of Hippolytus, was privy to All that had passed at Troëzenium:

“forsooth, which brought a Sea Monster to destroy my Son! I might rather suppose that You could take no heed of a wave: I should have expected that your attention would have been so entirely occupied with my Son, and the Monster, and with the Conflict, *You tell me*, took place between them, that You could have observed nothing Else. Go to! No more of this!”

“*You tell me* that my Son has killed the Sea-Monster. I cannot believe it! I cannot but think that this is an impious, and irreligious, fiction, Governor, of your own!

“You, Now, too, communicate to me, that my Son was in Love! Now, for the first time! Now, after that he is dead! Why, have you concealed this event, till Now? What then! have you, all along, deceived, and betrayed, me, Governor?”

And, the very “*Récit de Thérāmène*”, so very contrary is it to any sentiments, or words, which the Governor might be supposed to have entertained, or uttered, that, it would, They say, not only according to the Laws existing, at this period, respecting Parents and Children, and, King and Subject, not only according to the natural train of affairs, to the regular conduct of a state, and, to the course of legitimate government, but, also, to the no-toleration of those times, almost, and perhaps, have given sufficient cause, for prompting the King to order the Governor into Banishment.

[AA] *Theramenes, the Governor of Hippolytus,*] The Governor Thērāmēnēs must, Necessarily, have been privy to All that had passed at Troëzenium, to the Kings unexpected return, to the death of Phædra, and, to the Banishment, and Curse, of Hippolytus:

He must have known of the Banishment, of Hippolytus; for, He accompanied Him on his road into Banishment:

He must have known of His being cursed by his Father, and, of His being delivered over, by his Father, to the vengeance of the Gods; for, He himself witnesses that He knew it, in as much as, in his “*Récit*”, He tells the Father Theseus, that Hippolytus, his Son, was now become a

“*Triste objet, où des Dieux triomphe la colère*”.

It will be supposed that, if the Governor Thērāmēnēs knew of the existence of this Curse, He would have communicated it to his Pupil:

But Hippolytus knew of his Banishment, and of his Curse, directly, personally, from the first source, and, fountain head: He had no need of any intermediate, transfused,

He knew, personally, that Hippolytus was, Now, exiled, and cursed, by the King his Father, who, through prayer, had imprecated the ven-

intercalatory, communication; for, He went into Banishment, under order of Banishment, given to him, personally, by the King, His Father; and, He is represented, by Racine, as having been present at the Curse, by which His Father delivered Him over to the vengeance of Neptune, the God of the Sea.

If, according to Euripides, this Curse was known, even by a common servant, one of the suite of Hippolytus, must it not have been known, not only, to the household of the King, not only, to the Court, not only, to the Governor Thérāmēnēs, but, to the Whole People?

(20) For, Racine represents Theseus as saying, that He goes to the altars of Neptune:

"Espérons de Neptune une prompte justice. Je vais moi-même encore, au pied de ses autels, Le presser d'accomplir ses serments immortels."

It may be thought cap- tious to remark upon the First of these Three verses.

The Cœsura is placed, as of course, in the middle of the verse: nevertheless, the very same sound of "— une" and, "une", occur, immediately, One upon the Other: And One, une, and the Other, une, become still more observable, because that, although either in reading, or, in speaking, the words "Nept- une une prompte justice" will be said in such manner that the accent will be lightened upon the second "une", and stress, chiefly, will be laid upon the first syllable of "prompte",

If, however, in the playfulness of fancy (20), it might be surmised that, neither the Governor Thérāmēnēs, or his Pupil Hippolytus, knew these material circumstances, Immediately, they must, in the nature of things, have been apprized of them, Circuitously, in a manner deserving of credit, certainly, of further inquiry.

How contrary to all practised usage, in all periods, would it be, to conceive it possible, that the King, especially upon being just returned from a journey, and a voyage, the pretext, at least, of which, was a Religious motive, in which He was supposed to have perished, and to be dead, and, at the time when, He might be thought, more particularly, to have enlivened the Love, and Affection of his subjects, when, in customary order, and, in the nature of things, He must have been attended by many great Person- nages of the Court, by a numerous, officiating, Priesthood, and, followed, and sur- rounded, by a vast concourse of People, should go to the Temple of Neptune (21), and, There, before the Altars, call down, in fervent prayer, the vengeance of this Primary God, upon his devoted Son, his Own Son, and, There, in ardent fury, by dire impre- cation, require of that God to hasten, within the day, the accomplishment of this ven- geance; and, yet, that not any one of the friends, and dependants, of Hippolytus, and, surely, He had many, should have hurried to Him, to impart all, or, any part of, what passed, or, the main fact; that none should have hastened to Him, who was the Kings Son, who enjoyed a high character, and reputation, for Piety, Modesty, Good Faith, Honour, etc., and, who may have been supposed, Generally, to have been Loyal, Admired, Caressed, and Respected?

It is the cause of much erroneous consequence, to represent the transactions of Men, in former times, as not happening, with regard to their general Tenor, according to what they must be supposed to do, in these times. [See pag. 68, 69 and note [CC]]

There are Many, say the Persons all along mentioned, who, pertinaciously, will maintain that Racine, in the manner, whereby He has conducted the narrative of the Death of Hip- polytus, has evidenced superior art, by which He surpasses Euripides, and, that He has

so as to occa- sion the locu- tion to be less grating to the Ear; yet, in Declaiming the above verse, stress will be enfor- ced upon the first "une", and, the conti- guously follow- ing, "une": The e of the second "une" must be so- lemnly marked; so, also, must be the e of "prompte"; so, moreover, though in an almost imper- ceptible degree, will be marked the e of justice: and, then, more evidently will be observed that, the five last words of the above verse end in e: de, Neptune, une prompte justice.

(21) The pre- tensions of The- seus, to have been the Son of Neptune, must have been very well known by the Whole Na- tion: "Impre- cationes oris tui quas tu Patri tuo, Domino Maris, vocisti," says the mes- senger in Euripides: "a Pa- tre," and again, "Pater quidem Marinus," says, even Diana, when speaking to Theseus, in Euripides. The promises of the God, and, the request of the Father, must, also, have been very well known.

geance of a Primary God, in accomplishment of a Promised request, upon his Son, on suspicion that his Son was guilty of Adultery, Incest,

displayed, superiorly, his good taste, his sound judgment, and, his right understanding of the nature of his subject.

However prone They may be to admit assertions, however inclined They may be to suppose that Racine had good reasons for rejecting, in this instance, Greek models, and, Greek examples, (see the conclusion of note [Y] p. 55) They must confess that, as yet, They have not been sufficiently acute to make the above-mentioned discoveries.

They, still, maintain that the narrative of the Death of Hippolytus should, preferably, be given, as is done by Euripides, to a messenger, rather than, as has been done by Racine, to the Governor, Thërămēnēs.

But, since it has pleased Racine to put this incident, of the Fatal execution of Hippolytus, into the mouth of the Governor Thërămēnēs, They, still further, beg leave to state, that They imagine there are but Three modes, or, manners, chiefly, in which it might have been treated.

I. The first is as follows: for, the Governor Thërămēnēs must, necessarily, have been privy to the Curse of Hippolytus; or, He was not:

Of the Two things, One must be.

I, says the Governor of the Son Hippolytus, come, to announce to his Father, that his Son, and Subject, in obedience to the orders of his Father, and King, left Troëzenium to depart for exile: The road He took was That which leads to Argos, and Epidaurus, and runs, in part, by the Saronical Gulf: There, a Sea Monster met Him by the way, frightened his horses, caused them to overturn Him, and, finally, occasioned his Death: The Monster killed Him; but, in return, He killed the Monster.

Here, we see a brave young man, accustomed to arms, pursuing his journey, met by a Sea-Monster, who, hostilely, opposes his progress.

The brave young man flies to his arms, and, even, in self-defence, kills the monster. Is This extraordinary? Does This produce any remarkable Dramatic effect?

The verses of Racine are very fine verses: no one ever doubted that Racine was capable of writing fine verses: But what, say the Persons all along mentioned, is the Art displayed, by Racine, in the Conduct of this incident?

II. The second manner is as follows:

I, Thërămēnēs, whom you have appointed Governor of your Son, Hippolytus, come to announce to you, his Father, the Death of Hippolytus, your Son. You know how very expert He was in deeds of arms: Nevertheless, for, I am not aware, (and, This mode proceeds upon a supposition of the First of the Two cases,) that this was a Fatal Execution,

the Highest High-Treason, and, was the Parricidal cause of the Murder, or Death, of the Queen, the lawful wife of his Father, and, his King, Theseus, and, the step-mother of Hippolytus :

and, if Hippolytus knew, of a Destined Fatality, I, also, must have known it, one thing, most extraordinary, has happened : Although the young, and brave, Hippolytus, exercised all his skill in arms against this Marine Monster, yet, could He make no impression upon Him : the Sea Monster mocked all his efforts, seemed to scorn his prowess, to deride his skill in arms : He baffled all his attacks, whether offensive, or defensive : He heeded nothing that could do, "this worthy (22) Son of a Hero:" He ran in upon Him, frightened his horses, overthrew Him, and, finally, occasioned his Death :

(22) "Digne
Fils d'un
Héros."

This Sea Monster seemed to bear "a charmed life" : One would, almost, be tempted to think that the Monster had been sent, by Divine command, under a Destined Agency, and Fatal Instrumentality, to cause the Execution of your Son !

This Second manner, say These Persons, may, possibly, be thought to have a more Dramatic effect than the First.

III. But, the Third mode may be supposed to be capable of producing an effect still more Dramatic.

And, since Racine has thought proper to put the narrative of the death of Hippolytus, not, into the mouth of a messenger, has as been done by Euripides, but, into that of His Governor, the Persons, above-mentioned, beg leave to be indulged in remarking some of the things, which this Governor, Thérāmēnēs, might be supposed to have said to the King ; for, a Great Man of the Court, in habits with the King, might have said many things to the King, which could not have been said by a common servant.

And, yet, Racine, though He has chosen to put the narrative in the mouth of the Governor, has not availed Himself of this, and other, observations which might be made, with regard, either to the Person who spoke, or, to the Personage who heard.

I, might have been supposed to say the Governor, hasten to communicate to you, his Father, the death of your Son.

Briefly, and plainly, thus it happened :

And, now, I must tell you, yet still further ; for my Grief knows no bounds ; you see how my voice fails me, and falters, how it is interrupted by sighs, by sobs, and tears, by broken accents, and, by the extremest agony :

I know, and Hippolytus, too, knew, that you had called down the vengeance of a Primary God, upon his devoted head, in accomplishment of your three promised requests : You, Theseus, have been too well served : The innocent Hippolytus, though innocent, unmeritedly oppressed by the passionate anger of his Own Father, Oh ! how you have been deceived ! and delivered over to the vengeance of the Gods, has met his fate with

Moreover, the Governor of the King's Son may be supposed to have been a Man of high condition, of extensive information, of a good education, and, undoubtedly, of the Religion of the King Theseus, of the Established Religion of the State, and, firmly, and intimately, impressed with its notions, principles, sentiments, and tenets: He may well be

Passive, and, Religious, Resignation: as He lived, so has He died: That excellent young Man, your Son, has strongly exemplified, at his death, that Piety which, all along, He manifested during the whole course of his life: Your Son is dead, indeed, but, He died Religiously: You know, we All know, how remarkable He was for Piety: with Passive, and Religious Resignation, He has met his fate, shewing forth the same Filial Obedience to You, his Father, the same Religious Resignation to the Gods, as He, always, had manifested. Mourn, Theseus, ever Mourn, the death of such a Son: Mourn, in the extremest agony of the most lively grief, (for, You are by no means an ordinary Man, and, are highly susceptible of the most sublimated working of every finer passion), that This your own Son, and, such a Son too! though innocent, was executed, alas! how unmeritedly! by You, his own Father, and delivered over by You, his own unhappily deceived Father, to the vengeance of the Gods.

Would This have been dramatic?

Would This have an effect upon the passions?

Is This pathetic?

Is it as pathetic as the "Récit de Thérémène?"

And, here, in this instance, Racine Himself may be opposed to Racine Himself: For, this quality of Passive, and, Religious, Resignation, this Parental Obedience, He has given to "Iphigénie."

How well It has succeeded!

Racine, say the above-mentioned Persons, must have known its effect; for it will not be imagined that this Great Poet stumbled upon it by chance, and, in mere imitation?

Why, then, did He leave This example? The Character was sufficiently marked.

Could He not have Copied this Greek Model?

He has shewn that He could closely follow a Scripture Subject, for, the Character, and History, of Esther is closely followed upon the book.

Of Athalie, the Plan, and Conduct of the Drama, is his own: for, in *The Book*, is marked only Her History, Generally; there are two verses only, at most: One in both Malachim; and, Another, in both Dibree haJamim.

Why, then, did He not copy a Greek Writer, even though the Greek Writer was a Profane Author?

supposed to have had a more firm, and intimate, conviction, and, a more studied, and excogitated [BB], persuasion of these, than a common ser-

[BB] *studied, and excogitated,*] The persons above mentioned say, that, as, neither, Bion, or (23) See p. 25. Ovid (23), or, any Greek, or Latin, writer whatever, imagined this gratuitous invention of a Modern in representing Hippolytus, as killing the monster; so, moreover, is it a fiction in disagreement to All analogy of ancient Mythology, so, is it diametrically opposite to Every tenet of Religious Belief which might be supposed to be, in the heart, or, in the mouth, of any one who is represented as speaking in these times.

This gratuitous invention, this effervescent ebullition, this outlying fancy, of the Modern is, moreover, contrary to the severer practice of all Ancient Poets.

The Sea-monsters, for instance, the Serpents, from the island Tenedos, who were sent by Minerva to destroy Laocoon, and, his Two Sons, are represented, by Virgil, as returning to the feet of the Goddess, and, as being covered under the orb of her shield.

"At gemini lapsu delubra ad summa Dracones

"Effugiunt, sævæque petunt Tritonidis arcem;

"Sub pedibusque Deæ, clypeique sub orbe teguntur."

Laocoon is Not represented, by Virgil, as destroying them, even though He was, Then, engaged in offering up the sacrifice of a Bull, to Neptune, the God of the Sea, though the Monsters came from the Sea, Neptune's dominion, and, though they were Not sent by Neptune Himself across the Sea, from the Island Tenedos; but, by Minerva.

Laocoon, moreover, was under no orders of banishment from his King: He laid under no curse of his Father: He was, even, engaged in officiating the great sacrifice to Neptune, to which, He had been "ductus sorte" by His own countrymen: He might, very naturally, be represented as "tela ferentem", and, "auxilio subeuntem" to His Two Sons: He could have no conception, that the Sea-monsters, were ministers of Divine vengeance: Virgil shews, clearly, that He could not: Virgil takes special care to represent this incident, as unexpected: "Ecce autem", says He, in opening his narrative; and also, "improvida pectora": and yet, under all these circumstances, Virgil does not represent Him (24), as killing the monsters:

"——ipsum, auxilio subeuntem, ac tela ferentem,

"Corripiunt, spirisque ligant ingentibus": ——

(24) Where would have been the finest statue which exists in All the World, if its execution had been prompted by the taste, the judgment, of the Modern, rather than guided by the taste, the judgment, the severer practice, of the Ancient?

Would Three Dead figures, now killed, lying, lifeless, upon the beach, after the serpents had left them, be susceptible of the same expression as that which is given to the Living "Laocoon"?

A Descent from the Cross, and also, a Dead Christ, are fine subjects, for a painter:

But, in the First, most expression is given to the figures who assist;

And, in the Second, the effect does not

Might not a Mortal be supposed to be caused to die under Divine vengeance, according to the belief of Ancient times?

May not Virtue, and, Innocence, suffering death, with Passive, and, Religious, resignation, exhibit a Fine Character, according to the notions, and belief, of Modern times?

These persons, then, are inclined to think, this gratuitous invention of Racine would have been so injudicious, that it never could have entered into the conceptions of Euripides, a dramatic poet, as was also, Racine, to have made, Even, a messenger, one of the ordinary suite of Hippolytus, represent Hippolytus, as killing the marine monster which the God Neptune was supposed to have sent to cause his Fatal Execution:

But is it not, They say, still more ill judged to make the Governor, Himself, represent Hippolytus as killing this Sea-monster, which the God Neptune had sent to cause his Fatal Execution?

It is evident, from Racine, that the Governor, Thëräménēs, whom He has given to Hippolytus, knew the monster was a Divine Agent, and, Fatal Instrument, ordained to cause

arise so much from the expression given to the Dead figure, as from the train of ideas it awakens in our hearts.

In the picture of the "Marys", for instance, though Complacency upon the full accomplishment of the stupendous mystery of Redemption, completed Atonement, as Man, for the sins of Men, Divine Goodness, are delineated in the countenance of Our Dead Saviour, yet it is in the three Living female figures that are expressed the burning of the passions, breathing pangs, and, the workings of Nature.

Poetry, Painting, and, Sculpture, are Sister Arts: Each may derive from the Other: Each may act

as Handmaid
to the other :

Every Act of
the Mind must
be reasoned
upon, justly,
must be adapt-
ed to the Phi-
losophy of the
Human Mind.

Why did Ti-
manthes draw a
veil over the
face of Clytem-
nœstra ?

What art !
What Taste !
What Judg-
ment !

Imagination
"ivi si spazia" !

In short, Each,
and, Every,
Art, in order
to produce ef-
fect upon the
Mind of Man,
Must be found-
ed upon the
knowledge of
the Human
Mind.

In Architec-
ture, for in-
stance ; Why
did the Pan-
theon seem so
greatly enlarg-
ed, when Mar-
cus Agrippa,
the son-in-law
of Augustus,
placed the
pillars He had
brought from
Egypt, before,
and, at the en-
trance of, that
Temple ?

The Pantheon
was not enlarg-
ed :

But, the Mind
was insensibly
contracted, as it
entered, thro'
the Colonnade,
into the Tem-
ple, instead of
coming, as be-
fore, from the
vast expanse
of the Firmam-
ent.

Need I pro-
duce other in-
stances ?

Are they not
almost innume-
rable ?

I am inclined
to think that
the statue of
Laocoon, and
His Sons, was
the work of
Scopas, (of One
man, and, not,
of Three, as is
said in the
"Notice de la
Galerie des au-

vant of the King's household : and, by consequence, He might not be surprised, equally with a common servant, at the accomplishment of

the Destined Execution of his Pupil ; because, Racine represents the Governor, as telling the King, that the mangled, and disfigured, corpse of this "Héros", was now a

"Triste objet, où des Dieux triomphe la colère."

Either, then, the Governor Thërāmenēs, in his burst of Poetry, (for Poetry deals in Fiction), must have invented this Irreligious Fancy :

Or, the Fact must have happened ; and, It is contrary to every analogy of religious belief in these times, which the Governor may be supposed to entertain.

If the Governor invented it, to what is reduced the Character of the Governor ?

If the Fact happened, to what is reduced this feat, as well as the Character, of Hippolytus ?

An enemy meets him, on his road ; by force, opposes his journey : The brave, young, man flies to his arms ; He, uses them, even, in self-defence ; The Monster kills Him ; and, "Tit for Tat", They say, he kills the Monster.

Is this a (25) Character "sui generis" ! Is the Incident dramatic ? Is It, even, extraordinary ?

Would not every Man, would not even a "petit-maitre", have done the same ?

If the Wave was Personified, It should have obeyed Neptune ; so, also, should It, though not personified. (See p. 50.)

According to the Religious Belief, of these times, Hippolytus might, Not, kill the monster.

Supposing Hippolytus to have known that the monster was a Fatal Agent, and, that He did, may be collected from the "Récit de Thërāmenēs" ; and, concluding, too, that, if Thërāmenēs knew it, Hippolytus, also, must have known it ; that, One must have told the Other ; that, Hippolytus would have communicated it to Thërāmenēs, if Hippolytus knew it ; or, if it may be suspected that Thërāmenēs Alone knew it, and, never communicated it to Hippolytus, they, then, proceed to ask, Whether such conduct of Thërāmenēs furnishes an additional proof, that He was a Faithful Governor ? For, such persons as will argue in justification of the fiction must be reduced to this dilemma.

An act of Hostility, against the Monster, a Divine Agent, and, Fatal Instrument, was an act of Hostility, against the Primary God, who sent this Monster, and, against All the Gods ; for, Neptune sent the Monster with the concurrence of All the Primary Gods of Ancient Mythology.

The Gods of the Heathens were false, and, imaginary : but, nevertheless, the Heathens believed in them. Or, shall we suppose, that They believed in their Gods, as men may believe in matters of little moment, cursorily, and, by the by ; and, that their religious belief, had no influence upon their religious conduct, and, opinions.

This Governor, too, appointed, by the King, to be the Governor of His Son, would, undoubtedly, have been of the Religion of the state, would be more firmly, intimately, heartily, impressed with its belief, and, would have a more studied, and excogitated, conviction of the Truth of its opinions, principles, sentiments, and, tenets, than a common servant, one of the ordinary suite of Hippolytus.

Besides, a Governor, intrusted, by the King, to educate his Son, would, certainly, in these Intolerant Times, have educated him in the Established Religion of the State.

It will be noticed, that it is the Governor Thërāmenēs, who is made to speak : The Governor

tiques", print-
ed, at Paris, in
1810).

I am inclined
to think, mo-
reover, that
Virgil did but
notice, or de-
scribe, the Lao-
coon, a statue
which excited
universal admi-
ration in his
day :

I think, too,
that it is a main
error to consi-
der the *Æneid*
as an Epic
Poem, merely :

The Great
Poet produced
his fine Epic
Poem :

But, the Able
Man, had ano-
ther object,
also, in view :
He intended,
moreover, to
render it a
Court Poem,
complimentary
to Augustus, to
his House, and
Descent, com-
plimentary to
All the Great
Romans, who
ever had exist-
ed, or, who yet
did exist, com-
plimentary to
Each of the Po-
werful Families
of his time, com-
plimentary to
All the Roman
People :

His Poem, if
it may not be
termed a Sta-
tistic of Italy,
is an accurate,
and, topogra-
phical, descrip-
tion of What-
ever was most
remarkable in
Nature, or in
Art, in Italy :
It is a History,
Civil, Religious,
Ecclesiastical,
Moral, Politic-
al and Military,
of the Roman
Empire.

(25) Surely,
the Hippolytus
of Euripides
is a Character
"sui generis."

this Destiny, which, the Governor, in some sort, might be said to have expected: He could not be surprised, equally with a common ser-

Thērāmēnēs was a Pagan, indeed; and, of course, should have been represented as speaking the language of a Pagan:

The Characters of this Drama are Pagan:

So, also, is the Plan.

As absurd would it be, to make Us Christians speak the language of Pagans, as it would be absurd to have made these Pagans speak the language of our times, now that the Day-Spring from on High has flowed in upon Mankind!

In a Drama, "historia spectabilis", when Pagans are represented as speaking, the Characters of Pagans must be preserved: Such sentiments, opinions, habits, usages, motives, principles, and, conduct, must be given to Each Pagan person who speaks, as were congenial to the notions of those times, as would be, peculiarly, adapted to their appropriate Character: or, shall We, suppose that these Pagans had no Characters at all?

No man, They say, forced Racine to take his Subject, from Euripides: No man forced Him, so, to alter the Subject, and the Plan, of Euripides, that, now, Neither, the One, or, the Other, the Last especially, can, scarcely be known, or, recognized: but, as He pretends (See note p.) to have taken his Subject from Euripides, and, has given it to the public under the sanction of his Name, and, with continuous reference to his Authority, (See note page) Racine might have been expected, not, so much, to have altered the Characters, not, so totally to have changed the Plan of his Great Original.

No man, They say, forced Him, to give a Governor to Hippolytus: The doing so, was entirely his own choice: It was his own "act, and, deed."

The Governor, Thērāmēnēs, is a person, absolutely, of his own creation, of his own invention, adventitious, intercalated, foisted in upon τὰ τῆ δρᾶματος Πρίσωπα, of the Hippolytus, coronam ferens, of Euripides.

It is a Character, not to be found, in any Greek Drama: In no Greek Drama, is a Governor, still, attached intimately to a Man, of the years of Hippolytus.

For, Hippolytus was, now, of an age, and, of a Character too, that He might be supposed no longer to have need of a Governor: With Him, the functions of a Governor, long ago, Must have ceased.

The late Governor of the King's Son would have been honoured, rewarded, favoured, and, considered: but, He would no longer have continued, as a Governor, still, attached to the person of the King's Son, Hippolytus.

A Governor, continually, at his side, upon every occasion, would have been to Him an unsupportable burthen.

And this very Governor, Thērāmēnēs, They say, is, not, a Faithful Governor, as represented by Racine: They, even, are inclined to think, Racine has given Him a vile Character; and, They would have been led to suspect, that the Character of Thērāmēnēs, was invented, by Racine, as a foil, with the intention of rendering still more brilliant, and luminous, the Character of Hippolytus, if Racine himself had not given them ample cause to judge differently, on

vant, one, of the suite of Hippolytus, one, who knew no detail, in Particular, one, who knew only, in General, that Hippolytus departed for

account of his having, Himself, depreciated, and, rendered less splendid, that bright Gem, as set off by Euripides, of the Character of Hippolytus.

They surmise that the Governor is doubly guilty :

Guilty to the Son ;

And, Guilty to the Father.

First, Guilty to the Son, in this, amongst various other manners :

In the opening scene, of the "Phèdre" of Racine, Hippolytus tells "Théramène", that He is determined to leave Troëzenium, in search of his "dear Father".

To which "Théramène replies" : Where will you seek Him? I have not been able to find Him, in many countries, where, already, I have sought Him.

"Croyez-vous découvrir la trace de ses pas?"

"Qui sait, même, qui sait si le Roi votre père

"Veut que de son absence on sache le mystère?"

"Et si, lorsqu'avec vous nous tremblons pour ses jours,

"Tranquille, et nous cachant de nouvelles amours,

"Ce Héros n'attend pas qu'une amante abusée...."

a supposition, which is so very offensive to the Son, that he stops his Governor, and, bids Him respect his Father :

"——Théramène, arrête, et, respecte Thésée;

"De ses jeunes erreurs désormais revenu,

"Par un indigne obstacle il n'est point retenu."

Hippolytus having, now, checked "Théramène", and, prevented Him from proceeding further in these disrespectful surmises respecting Theseus, which it has pleased Thérāmēnēs, not only to make in his own mind, of his own King, but, to present, moreover, to the Son relative to His own Father, who had appointed Him his Governor, proceeds, in the course of their conversation to tell Him, that He is in Love with a woman who is the

"Reste d'un sang fatal conjuré contre nous."

that He is determined to shake of this yoke, and to fly from Troëzenium, rather than to stay near "Aricie", and, to impose such a servitude upon Himself, more, and more.

He enumerates to Him the various impossibilities, and, also the impolicy, of such an attachment :

Besides, He tells Him respecting "Aricie" :

"Mon Père La réprouve; et, par des lois sévères,

"Il défend de donner des neveux à ses frères :

"D'une tige coupable il craint un rejeton :

"Il veut avec leur Sœur ensevelir leur nom ;

"Et que, jusqu'au tombeau, soumise à sa tutelle

"Jamais les feux d'hymen ne s'allument pour elle.

"Dois-je épouser ses droits contre un Père irrité?"

"Donnerai-je l'exemple à la témérité?"

"Et dans un fol amour ma jeunesse embarquée...."

exile, in consequence of the order, and, curse, of the King, his Father.

Here, "Théramène" interrupts Him, and exclaims

"Ah ! Seigneur, etc.

And, in prosecution of his speech, can it be conceived, that this vile Character (26), They say, still pandering to the passion of the youthful Hippolytus, the Son, his Pupil, still treacherous to the Father, and King, his Master, is represented, by Racine, saying as follows (26) :

"Thésée ouvre vos yeux en voulant les fermer ;
 "Et sa haine, irritant une flamme rebelle,
 "Donne à son ennemie une grace nouvelle.
 "Enfin, d'un chaste amour pourquoi vous effrayer ?
 "S'il a quelques douceurs n'osez-vous l'essayer ?
 "En croirez-vous toujours un farouche scrupule ?
 "Craint-on de s'égarer sur les traces d'Hercule ?
 "Quels courages Vénus n'a-t-elle pas domptés ?
 "Vous-même, où seriez-vous, vous qui la combattez,
 "Si toujours Antiope (27), à ses lois opposée,
 "D'une pudique ardeur n'eût brûlé pour Thésée ?

In short, the speech of the Governor is so revolting to, becomes so offensive to, is made to be so very disgusting to, his Pupil, that, again, He checks his Governor, in saying :

"Théramène, je pars, et vais chercher mon Père."

It may, cursorily, be observed, and even it will be suspected, say the above-mentioned Persons, that Hippolytus does not invite "Théramène" to accompany Him, even, at such a trying juncture, when the Son might have most need of the services of his Governor, because, at length, He finds a favourable opportunity of getting rid of his Governor ?

But, it cannot fail of being observed, that the arguments contained, in these fine verses, which "Théramène" is made, by Racine, to speak, have no effect whatever, in changing the determination of Hippolytus : He begins, by telling His Governor, "Je pars ;" and, ends, by telling His Governor, "Je pars."

The object proposed to Himself, by Every One who speaks, is to persuade such as hear Him ; and, with that view, Men adapt their arguments, not to the reason only, but, to the passions also, of their hearers : An eloquent, and persuasive, discourse must be suited to, must be, duly, adapted to, the Time, the Place, and, the Audience.

Are the arguments which Racine has put into the mouth of "Théramène", such as were likely to persuade Hippolytus ?

On the contrary, do they not revolt Him ? Are they not offensive, and, disgusting, to Him ? Do they not occasion Him to rebuke "Théramène ?"

Amongst other things, "Théramène" says to "Hippolyte", "Where would you have been, if your Mother had not, at length, become Mistress to your Father ?

"Vous-même, où seriez-vous, vous, qui la combattez,
 "Si toujours Antiope (28), à ses lois opposée, (the laws of Venus)
 "D'une pudique ardeur n'eût brûlé pour Thésée ?"

Is it, now, Courtly, could it be Courtly, in these times, to remind a man that his Birth is Illegitimate ?

(26) Are some of these arguments similar to such as is made to utter : "La détestable Oenone".

"Monstre Exécrable", with a view of persuading "Phèdre". See the speech of Oenone beginning : "Ne repoussez, Madame," at the end of the Fourth Act, and, Sixth, Scene, of the "Phèdre" of Racine.

Moreover, who will approve the doctrine "Théramène" teaches in the three first of these verses ; especially, if He considers that They are addressed, by the Governor, to His Pupil, to The Son, concerning His Father.

(27) See marginal reference (28).

(28) The Greek Scholar might remark, that whatever licence, through conformity to the customary usage of any particular nation, may be allowed in colloquial Speaking, yet, that in Writing, and, in Writing Verse especially, an Author may, not, perhaps, be indulged in the same latitude, as in Speaking :

For the Greek Scholar will observe, that, in order to make up the measure of the verse, the Proper Name, Antiope (through the whole "Phèdre", of Racine), must be read with a short e, and not with a long e ; and, that the grave accent is thrown upon the penultima,

which bears a short o, and not a long o.

This subject is treated, more at length, in the Third, or Next, Part of this free inquiry, and, rational investigation.

(29) "Je puis assurer" says Racine, in his Preface to "Phèdre", "que je n'ai point fait de pièce, où la vertu soit plus mise au jour que dans celle-ci."

Again: "Le vice y est peint, Par tout, avec des couleurs qui en font connaître et haïr la difformité."

And, again: "Je n'ai pas laissé d'enrichir ma pièce de tout ce qui m'a paru le plus éclatant dans la sienne." He speaks of Euripides.

It is an error to consider Man [CC], as different, in the general tenor

Is it Politic, to observe to a King's Son, who may be supposed to have certain pretensions, and presumptive claims, upon the death of His Father, that He is a Bastard?

Are These such arguments as Thérāmène should use to persuade Hippolytus?

But, moreover, is the Whole Tenor of His argument Such as a sensible Man would cull out, and adapt, to persuade an Upright man, a man of Honour, and, Virtue (29)?

The Whole Train of His arguments, surely, is, Not, Such as a Faithful Governor would use to an Honorable Pupil; is, Not, Such as would fulfil the Duty He owes to the Father; and, to the Son.

Let any Man, for the Persons above-mentioned appeal to all Ranks of Men, read the first scene of the "Phèdre" of Racine, and, He will, then, judge of the Character of Thérāmēnēs:

Let any private Man, who, in common life, is appointed, by a Father, Governor to His Son:

Let any Man of High Consideration, who, in consequence of his Birth, Rank, Station, Knowledge, and, Character, expects it may be proposed to Him to be appointed Governor to the Son of His King, judge, Whether He can approve the conduct of "Thérāmène", or, Whether He would take the Governor, Thérāmēnēs, for his model?

This, then, is the Conduct, This the Character, which it has pleased Racine to give to "Thérāmène":

It is a systematic, continued, mixed, complicated, unworthiness, not to the Son, only but, also, to the Father.

Many of the remarks, which, already, have been made, evince so clearly, prove so incontrovertibly, this position, in reference to the Father also, that, as it is unnecessary, so would it be painful, copious indeed is this subject, to dilate upon it any further:

One additional observation must, however be made, that a Faithful Governor (and, this Thérāmēnēs had ample time, They say, for the above passes, in the first scene of the "Phèdre" of Racine) would have communicated, to His Father that His Son was in Love.

And, then, no longer, could have existed harmony of Incident, and, Character, in the "Phèdre" of Racine: Then, no longer, could have there been Plot, or Action: The "Dénouement" would have been compleat, even before it began: The Plan of Racine would have been at an End.

This then, they say, is One, of the Numerous instances, which may be adduced of the taste, judgment, erudition, profound observation, right reasoning, consequential deduction, of Racine, on account of which some have been pleased to quoth that He surpassed Euripides.

[CC] Man,] It is a main error to consider the creature, Man, as different in his nature, or, in the general tenor of his actions, Now, from, Formerly: Diversified He may be, in his modes, customs, and usages, and, varied in his proceedings, according as Revelation influences his conscience, and, his will. May we consider Man of ancient times, as distinct from our times, and, as a puppet destitute of such motives of actions as Men have in the present day? Man, in his nature, and, in the general course of his actions, is the Same, Now, as He was, Formerly. Were He not, to what purpose would serve History? It would but remain as "a mere tale to be told". Ever variable, ever fluctuating, neither ancient, or, modern, History could become applicable to the present times. The real and immediate

of his proceedings, Now [DD], from what he was, Formerly: In that view, Men are much the same, in Modern, as they were, in Ancient times:

The pretensions of Theseus must have been very well known: It must have been very well known, in the King's household, and, in the Court of Theseus, that the God Neptune had promised the King Theseus to grant him Three requests: The reason why He granted them must, also, have been very well known: It must, also, have, been very well known that Theseus, yet, had not availed himself of any One of these requests: What a King does is very publicly known, in his Court, particularly: A King cannot be supposed to have the promise of a God without its being very well known: It must have been very well known that the King had called down upon his Son Hippolytus the completion of One of the Three requests, which was to obtain his fatal execution, within the day: It cannot be supposed that the Exile, and Curse, of Hippolytus were not very well known throughout all the Court: Hippolytus was the Son of Theseus, by the Queen [EE] of the Amazons indeed, Heir, presumptive perhaps, to His Crown; and enjoyed, too, a very high character, and, reputation: His Governor Thērāmēnēs must, necessarily, have been privy to All that had passed, to the King's unexpected return, to the death of Phædra, and, to the banishment, and curse, of Hippolytus: All these events could not have happened, so, that they should not be very well known, Generally; and, very well known, Particularly, by the Governor, Thērāmēnēs.

By the connected influence of all these observations, and, by the united force of all this reasoning, These persons are led to think, Therefore, that

object of History is, Truly, stated by Thucydides (30). History is a Didactic lesson: It affords the mirror of what is past, by the aid of which, consequential judgment may be formed, of what, probably, will happen, from that which has happened.

[DD] Now,] A superficial objection cannot be opposed to this reasoning, drawn from forms, habits, modes, and, particular usages: The argument is true, Generally.

[EE] *The Queen of the Amazons*] Either, Antiopè, or, Hippolyta: for, Plutarch, in his life of Theseus, says that Clidemus names Her Hippolyta; and, not, Antiopè.

(30) Towards the beginning of his first book, amongst the prolegomena, before He opens upon his "History".

it would have evinced more acuteness in discerning, even Obvious, Advantages, more Art, and, more Conduct, to have put this narrative of the death of Hippolytus, into the mouth of a messenger, as has been done by Euripides, rather than into the mouth of a Governor, as is done by Racine:

And, they are led to think, also, and, moreover, that It is misplaced in the mouth of the Governor, Thērāmēnēs.

They conclude, in consequence, that This is, Not, one of the instances which furnishes a proof that Racine has surpassed [FF] Euripides.

Already [GG], has been replied to an answer, which, perhaps, may be made to Some of the preceding remarks:

But, there may be, who return to the charge, who resume this unte-

[FF] *surpassed Euripides.*] “Il sut ressusciter Sophocle, et surpasser Euripide.”

BOILEAU.

Where are we? In what age? In what country, do We live?

RACINE surpass Euripides!!!

[GG] See pages 31, 32, 33, 34; and, note [D].

nable position, and, hold forth as follows:

"Several of these observations are just, and, many of the above positions are true, in the Abstract, Generally; but, here, in this Particular case, they are, not only, irrelevant, but, also, misapplied; because, Racine wrote for the French stage, and, for Nations professing the Roman Catholic, or, Protestant, Religion; and, wrote, moreover, not, under Natural Religion, alone, but, under Revelation, too: consequently, it was his duty to consider himself as, authoritatively, indulged in the latitude of retrenching from, or, superadding to, Fabled mythology, at will and pleasure, in such a manner as to adapt his drama to the notions of modern times."

To this assumption, the persons above stated reply, not only, that They are yet unaware, Why a Modern dramatic poet, who takes his subject from an Ancient dramatic writer, and brings it before the public, under the sanction of his name, and, still more, under continuous reference to Him, and, His authority, may, on the above, which, perhaps, is the best, or, upon any pretence whatever, alter the Plan [HH], and, cast of Cha-

[HH] *alter the Plan,*] The above-mentioned Persons, Earnestly, and Particularly, request, that they may not be called upon to observe on the Plan (31) of the "Phèdre" of Racine; because, They are apprehensive that, in this case, they may find their urbanity forsake them. (31) See pages 32, 33, 34, and note (D).

Such, and, so Great, They think, are the exceptions which may be made to the Plan of "Phèdre", that, in this case, They fear They may be supposed to descend into being guilty of committing personalities: They would avoid even the suspicion of being inclined to make any, whatsoever: They, as well as I, disclaim all personalities: We deprecate

racter, so as to vitiate the harmony of the United Interest, and, to spoil the General effect of the Whole:

They reply, not only, that They have yet to learn, how a Modern may be justified in entering into the aggregate system of Ancient Mythology, and, may be permitted to hack and hew, here and there, and, to defalcate from the General mass, so that the Whole shall be submitted, to the peculiar mercy, to the singular caprice, or, to the particular will, and, pleasure, of One individual:

But, They reply, moreover, that, Now, the question is changed, and that, Now, the point to be considered in the rejoinder of this Special Pleading, is, "Whether Racine has, Well, availed Himself of this above-mentioned pretence, and has, Duly, adapted his drama to the Notions "of Modern times"; and, They say, that it behoves such persons, First, to prove, or, to shew, that This Position is, by General concurrence, Universally, Undoubtedly, admitted, and allowed.

On the contrary, They affirm that there are, who put a flat negative upon this proposition, who positively deny it, and, who, by consequence, deny any conclusion that is deduced from it:

That there are, who ask, "Why, if He has refused, in any degree, the doctrine of Fatality, of Ancient times, in a Pagan Plan, has He not, Better, availed himself of the aids of Revealed Religion, of more Modern times?"

"Why", they ask moreover, "if He has thought well, and good, to set aside that Moral elasticity which repulses Vice, has He, in any instance, contributed to render less efficacious such principles as maintain Social Order?"

There are, too, who think that though He seems, towards the end of being charged with them: We deprecate any, and, every, such insinuation, any, and, every, such imputation.

It is required, therefore, that whatever observations may be made, throughout the *Whole* Course of this investigation, (*in All its Four Several Parts*), may be considered, solely, and substantively, as resulting out of that free, and rational, inquiry herein instituted, as flowing from the Subject, and, not, in any regard, as, Personally, directed to the Man.

his preface to "Phèdre", mainly satisfied with the Virtuous Tendency of that drama, They ought not to be equally satisfied with Him; but, are of an opinion Diametrically Opposite to His.

But I, for my part, have no wish to enter upon any disquisition into the Virtuous Tendency of the drama of "Phèdre": That, already, has been done by others: I need not repeat, and iterate, what, already, has been spoken; nor, have I the least inclination to occupy my leisure hours in writing upon Racine.

As a question to be considered by me, in the course of reading, I was led to compare, collaterally, but, more accurately than ever I had so done, the "Phèdre" of Racine, with the Hippolytus Stephanèphoros of Euripides: because, I had, always, been struck with the marked difference which existed between the Two plays; though, the subject of One was said to be taken from the Other: and, because, I conceived that such comparison might, ultimately, tend to furnish matter for some "Addenda et Corrigenda" to the edition I, formerly, printed of the last mentioned Drama.

This led me to inquire into the pretensions which Racine, Justly, might bear of being extolled, as a profound, an elegant, or, a good, Greek Scholar: for, I had ever been in the habit of hearing that He was so; and, very superlatively too.

Out of This Inquiry [II] resulted Another, into his, taste, judgment, erudition, art, conduct, and, right understanding of the essential nature of his subject.

If, then, the First inquiry, may, in some sort, be termed, Primary; the Last may, more properly, be called, Secondary: It grew under my pen, sensim, ut fit, ac, minutatim: Both inquiries were undertaken chiefly for my amusement, and occupation [KK]; and, as *Prolusio Academica*.

[II] *Out of this inquiry resulted Another,*] In the Text, are stated, Generally, Some observations upon the "Phèdre" of Racine:

In the Notes, more Particularly, are set forth a Few of the Many, and, very Numerous, exceptions which, in my poor opinion, may be made to That Play:

Both, Together, have been the cause that this Inquiry has swelled into so much length: It grew under my pen, and encreased, sensim, ut fit, ac, minutatim.

The above Inquiry into the soundness of the taste, of Racine, the truth of his judgment, the extent of his learning, the depth of his erudition, the logical closeness of his reasoning, the consecutive aptness of his deductions, the reach of his intellect, the vastness of his mind, the accuracy, preciseness, and certainty, of his knowledge, the rightness of his understanding, and, by consequence, into the art, and, conduct, He has displayed in his Drama of "Phèdre", is only casual, and, accessory, as It resulted out of the Other.

But the Main object of inquiry, is That which follows, into the pretensions which Racine, Justly, may bear, of being considered, as a profound, an elegant, or, a good, Greek scholar.

[KK] *Amusement, and occupation;*] Most certainly, it is not my intention, as it is, by no means, my wish, to occupy my leisure hours in writing upon Racine; but, upon comparing his "Phèdre", with the *Hippolytus*, coronam ferens, so many exceptions, to the Drama of Racine, present themselves to me, and, crowd upon my mind, that, as, they seem without number, so, they appear without end.

I imagined that I should have been able to comprise this Second part within a very few pages: but, it has, suddenly, grown into a size, has increased into a bulk, which I little expected:

The Main Object of my Inquiry is contained in the Third Part: To That I hasten; and I will not, further, detain myself in my career, than to make a few observations;

La timide Aricie est alors arrivée :
Elle venait, Seigneur, fuyant votre courroux,
A la face des Dieux l'accepter pour époux.

It must be concluded, that an Able Man, such as was Theseus; who, moreover, was a King,

(32) Who shall give limits to Imagination? Who shall set bounds to the rapt glance of "the Poet's eye, in a fine phrenzy rolling"?

And, yet, even the Poet May Not soar, in ample dominion, so, as give loose to all the burst of Visionary Fancy: He Must be confined within Verisimilar Relations:

Much more is This Law imposed upon the Dramatic Poet.

If, Painting may be indulged in certain Anachronisms, as, in the picture of the St. Jerome, of Domenichino; yet, Dramatic Poetry, though it may not be confined within the close, and, severe, Pinfold of Pedantic Erudition, must Not overleap the bounds of Established Usages, of Religious Rites, of Ancient Customs, and, of Known facts.

It must become subjected to Synchronism: as for instance, Who could bear to see Moses, and, Mahomet, introduced upon the stage, at One, and, the Same Time, and holding conversation, Together?

A Dramatic Poet Must possess such sufficient accuracy, preciseness, and, certainty, of knowledge, as to preclude Him from transgressing the bounds of Certain, Established, Known, Facts.

"Aux portes de Trézène",

I consider it as ἀπροσδιόνυσον, in the present case, to enter upon a disquisition into the Virtuous Tendency of the drama of "Phèdre".

I shall content myself with printing the Whole of the Preface to that

and, who, consequently, might be supposed to have a very extended choice; would have selected a fit, and proper, person, as Governor to his own Son; and, to such a Son, too, as was Hippolytus.

It may be concluded that this Governor was a man of erudition; was, as we now say, in these latter centuries, "learned in books":

but, also, and, moreover, it may, well, be concluded, that this Governor was conversant in the Great Book of the World, that He was well qualified to judge of the Character of the several persons, with whom He had to treat, with whom he had any interest, or, concern.

Racine, however, forces us into forming a contrary opinion of the Governor Thérāmēnēs.

Racine makes the Governor apply an epithet "*timide*", to "Aricie", which, as, it may seem, to be Not appropriate to the Character He has given, in his Drama to "Aricie", so, it may be thought to prove, that the Governor was not capable of judging, even, the Character of "Aricie", though She had been, continually, with the Court, though the Governor must have had opportunities of seeing Her, daily, and, of judging Her character, and, even though She was the favourite of Hippolytus, His pupil, and, Her character would be still more marked, because She was the Only Woman, with whom, as yet, Hippolytus had been in love.

And, to Whom does He address Himself, in naming Her the "*timide* Aricie"? To Theseus, who, perhaps, would have judged differently of Her Character, Especially, and Particularly, from the conversation He is represented as having with "Aricie" in the preceeding scene, but One, of the "Phèdre", of Racine; and Generally, too, from Her whole conduct, and, Her flight?

Would Theseus have expected to be told, that "Aricie" was very "*timide*"?

Is it a proof of Her timidity that, now, flying from the anger of the Father Theseus, who, constantly, had refused his consent to Her marriage with His Son Hippolytus, She ran away upon the road from Troëzenium to Argos, and Epidaurus, with the whim (32) of following

says Racine, "Aux portes de Trézène, et parmi ces tombeaux, Des Princes de ma Race antique sépulture, Est un Temple sacré, —"

The Antiquarian will judge the propriety, of feigning this Grecian temple to have been placed just Without the Gates of the City; of representing this Grecian Temple to have been placed, amongst the Sepulchres, (They, as usual, were placed on Each side of a road, leading from the City;) of representing the Tombs of the Ancestors, of Hippolytus, to have been, at Troëzenium.

It is to be remarked, moreover, that we are at a loss to know to whom the Temple was dedicated, for, Racine mentions, only, "Le Dieu qu'on y révère"; and, He seems mainly satisfied with the fiction of this Temple; for, in the "Récit de Thérāmēnēs", He, again, refers to this Grecian Temple, He, again, makes use of this Grecian Temple!

"Dans le Temple voisin chacun cherche un asile". "Aux portes de Trézène", says, then, Racine, "un Temple sacré — C'est là que les mortels n'osent jurer en vain." There, says the "Hippolyte", of Racine, to "Aricie", (Act 5. Sc. 1.) We will swear to each other an

eternal vow : play; and, leave Others to judge for themselves.

"Libres dans nos malheurs, puisque le Ciel l'ordonne, Le don de notre foi ne dépend de personne."

"Osez me suivre", -- not, as my mistress, -- "Suivez votre Epoux."

"Epoux" ! though "Hippolyte" knew He might Not marry "Aricie"; the marriage;

and, though "Aricie" knew She might Not marry "Hippolyte". So that the "Hippolyte", of Racine, banished, and cursed, by his Father, and his King; and, having superinduced upon all this misery, his marriage with "Aricie", in opposition, not, only, to the Will, and Consent, of his Father, and, King; but, moreover, to the Laws, and, Policy, of Greece, was, according to Racine, to proceed, to assert his claims to Sovereignty in Other countries of Greece; for, says He, "Argos nous tend les bras, et Sparte nous appelle": and, the "timide Aricie" was to join in this Whim; and, to accompany Him, in his banishment.

If it should appear to any, say the above-mentioned Persons, that This is a captious remark, they may rest assured that it is Not, in any, the least, view, directed as an Exception taken to the "beaux vers de Racine": but, Only, Solely, and, Exclusively, as an Example,

It is true, indeed, that, as, I have made up my mind upon, the Plan,

Hippolytus, now exiled, and cursed, by His King, and Father, and, of finding some opportunity of marrying Him;

though, She was aware that She, never, could obtain the consent of the Father, whom Racine exhibits as reconciled to His Son, but, at no time, makes to say He would consent to the marriage;

though, She Herself knew there were unsurmountable objections to Her marrying Hippolytus;

though, still, further, She Herself was conscious of Her own situation;

though, She Herself is made, by Racine, out of Her own mouth, to express Herself thus to Her "confidente":

J'ai perdu, dans la fleur de leur jeune saison,

Six Frères, quel espoir d'une illustre maison!

Le fer moissonna tout; et la terre humectée

But, à regret, le sang des neveux d'Érectée.

Tu sais, depuis leur mort, quelle sévère Loi

Défend à Tous les Grecs de soupirer pour Moi.

Would This "Loi" which Racine makes "Aricie" to represent, not, as a Law, of Pains, and, Penalties, only; but, moreover, as amounting to an Absolute Prohibition, consider the Son of Theseus, as not being One of the Number of "Tous les Grecs?"

But, the Speeches of the Governor Thérāmēnēs, however fine the verses; but, his Conduct, will be found to be, more, and more, removed from the Usages, and, Notions, of Ancient, or,

whereby may be marked Another instance of the extent of his Learning, of the accuracy, preciseness and, certainty, of his Knowledge; and, as a justification of the position here frequently advanced, whereby They may be enabled to ask, Whether, in the "Phèdre",

his Magic Versification has not rendered Him, sometimes, susceptible of representing Man, as not, always, acting in conformity to the very nature of Man, at all periods; as not, ever, chiming in unison with the Notions, and Usages, of Man, in All times, Ancient, as well as, Modern;

And, such Persons would be inclined, moreover, to ask, Whether, This is an instance, by which may be evidenced, that Racine "surpassed Euripides",

(33) If, it is not, Generally, evident, if, it is not, Undoubtedly, admitted, and, allowed, say the Persons above-mentioned, That, Racine has, duly, adapted his Drama of "Phèdre", to the Notions of Modern times; so, say They, it does not, Universally, appear, that He has, always, rendered it conformable to the Usages of Modern times.

Poetry, They are well aware, is Not History: but, Dramatic Poetry approaches to the nature of History, More than Any Other Poetry: It, justly, may be termed "Historia Spectabilis".

As, They do not, always, find themselves, captive to that illusion, which They expect to be produced upon the Mind, by a Dramatic Poet: "— Thebis modò me ponit, modò ponit Athenis"; so, They are, even, inclined to think, That Men, and, especially, the Country-Men of Racine, are captivated, by the wonderful magic of his versification; by the great, noble, and, virtuous, sentiments, He, so frequently, introduces, in fine verse; are ed astray, by the blandishments of this Great Enchanter: "He breathes such divine enchanted ravishment"! "In pleasing slumber, so He lulls the sense"! Do

the cast of Characters, the Harmony of interest, and incident, the Art, and, the Conduct, of the Tragedy of "Phèdre"; so, also, have I formed my opinion upon, the taste, the judgment, the....., the learning, the erudition, the right reasoning, the correctness, and, accuracy, of knowledge, the consecutive aptness in deduction, of the Preface.

But, I am well aware that my opinions ought not to influence the of Modern, times (33), and, still yet, more reprehensible, if we proceed, Particularly, to an accurate observation, to a severer investigation.

In the concluding harangue of the Governor Thérāmēnēs, He tells his King, and the Father, who had appointed Him Governor to His Son, in speaking of this "timide Aricie" that;

Elle venait, Seigneur, fuyant votre courroux,
A la face des Dieux, l'accepter pour époux.

Whose "courroux"?

That of a Father, who objects "toto cœlo" to the alliance!

That of the King, who objected to the alliance from State Policy!

Is a poet, a Dramatic Poet especially, on the Public Stage, to teach that justificatory cases

They not become "all ear"? The Persons, all along-mentioned, are inclined to think, that, These Men do not, always, consider duly, the Character of the speaker; that, sometimes, They are hurried away, and, do not stop to reflect; Whether Racine adapts such sentiments, principles, habits, and, usages, as are proper to such Dramatic Person, or, Persons, as He represents, hearing, or, speaking, upon the stage; Whether, He exhibits Such as are consonant, to the very nature of Man, at all times, and, in all periods; and, Whether, the Art of this Great Dramatic Poet, is, always, to be approved in the Conduct of this Drama of "Phèdre".

I, for my part, do not pretend to judge Such a Question: But, yet, I can Not think that many Usages, which are Common to All Times, are, always, duly preserved, in the "Phèdre".

And, happening, from the chance of my birth, and, connections, to have been in habits, all my life long, with Persons, who obtained accurate information, upon matters of state, I can not help being struck with the deficiency of certitude, in such intelligence, as

the Governor judgment of hers: I have too much reason to be diffident of my own; hourly, to see my own errors, and, imperfections; daily, to be convinced of the weakness, and insufficiency, of my abilities.

the Governor
Theramenes,
is represented
by Racine, to
have procured
His King, and
Master, the
Father of His
Pupil Hippo-
lytus, was now,
nearly, arrived!

The Sovereign
advanced to
take re-posses-
sion of his Do-
minions! Could
any King be so
very near, upon
his prompt
return; and,
yet, might His
Council, and
His Ministers,
be supposed to
have no tidings
of Him; but,
only, a "bruit
sourd" res-
pecting their
King? Had
"Theramène"

no relation, no
intimate com-
munication
with Govern-
ment? Would
Government
not have ins-
tructed Him,
instantly, with
such intelli-
gence, as It had
obtained, with
regard to the
King, the
Father of his
Pupil? What
was the dis-
tance, by Land,
or, by Sea, of
Epirus, from
Troëzenium?

Where was
"Hrēipos (con-
tinens)? Was
it between
Macedonia,
and, Achaia?
Was it upon
the Ionian Sea?
Was it many
Leagues, by
Sea, (for The-
seus, certainly,
came, by Sea,)
from Troëze-
nium? Could,
Such a Man as
Theseus, even
under the exis-
ting circum-
stances, pre-
sent himself in
Epirus; and,
cause, only, a
"bruit sourd"

at the Court,
now, at Troëze-
nium? Could,
Such a Man as
Theseus, arrive

Here, then, without further delay, follows the Whole of the Preface of Racine to his Tragedy of "Phèdre".

"PRÉFACE."

"Voici encore une tragédie dont le sujet est pris d'Euripide. Quoique
"j'aie suivi une route Un Peu Différente de celle de cet auteur pour la
"conduite de l'action, je n'ai pas laissé d'enrichir ma pièce de Tout ce"

may happen, in which, Kings daughters, or, Kings Sons, may Marry, according their humour,
fancy, and caprice, their own pleasure, at their own time, against the will, and consent, of
their Father, and their Sovereign, contrary to the interest of the State, contrary to positive

in Epirus; and,
it should not
be More than
surmised, by
his Ministers,
More than
buzzed about,
through all his
States? Could,
Such a Man as
Theseus, travel,
through Any
Part of Greece,
incognito?

I have finis-
hed: Others
may remark, if
such may be
their will, upon
the words
used by the
Governor,
"on prétend",
which are so-
mewhat more
energetic, than
"on dit"; and,
which, in the
French langua-
ge, generally,
presuppose
that the asser-
tion is, Only,
hazarded; that
it can Not be
proved; and,
that, in the
end, it Will be
refuted: They
may observe,
too, upon the
words "mais
Moi — Je sais
trop bien"....
when, it ap-
pears that
"Theramène"
knew "nothing
at all": They
may remark,
also, that the
phrase "Je sais
trop bien"....
is not conclu-
ded; that it
bears an affect-
ed importance,
common to
little, petty,
ignorant, pre-
sumptive, men;
but, very un-
common, in-
deed, to Great
Men: They
may remark,
moreover, that
it is the King's
Son to whom
the Governor
gives this infor-
mation, with
regard to his
Father; and,
respecting his
own King.
This, then, is
the communi-
cation which
"Theramène"
gives to "Hip-
polyte": "Un

bruit sourd
veut que le Roi
respire. On
prétend que
Thésée a paru
dans l'Épire;
mais Moi, qui
l'y cherchai,
Seigneur, je sais
trop bien..."

"qui m'a paru le plus éclatant dans la sienne. Quand je ne lui devrois"
"que la seule idée du caractère de Phèdre, je pourrais dire que je lui"

Law, in that case made, and, provided?

What, because Racine is a Poet, must, He, also, be a Minister (34)!

And, Who is the Person, whom Racine has fixed upon, to revolutionize this established order of things, and, to bring about these heterogeneous events, which, Some think, are in disagreement with all Social Duty, with all Moral, and Civil, Obligation, are in opposition to all Legitimate Government?

(34) Parce
qu'il est Poète,
veut-il être Mi-
nistre?
Louis the
XIVth, in
speaking of
Racine.

Forsooth, upon the "*timide Aricie*"!

Who, then, is "*Aricie*"? a Young Girl, whose distinctive advantages consist, not so much in her profound wisdom, in her recondite experience in public affairs, as in her fair character, in the chance prerogative of her high Birth, and, in the casual superiority of her personal Beauty.

"A la face des Dieux l'accepter pour époux."

Who were the Ministers of Religion, who might solemnize such a marriage?

Who were the Objects of Religion, who would accept such a marriage?

"Pour époux"! What Civil Authority could recognize as legal, and valid, such a marriage?

(35) I am aware, that, in subsequent times, "*la Mort de César*" encountered much difficulty, in procuring representation, at Paris, because there were No Characters of Women, in the Drama:

But, this objection could, never, have been made to "*La Phèdre*"; because there were Female Characters, in "*La Phèdre*", without interpolating, That of "*Aricie*".

It is irrelevant to my subject, to enter upon any disquisition, into the Virtuous Tendency of the Drama of "*Phèdre*".

I shall not detain myself, in my career, to ask, Whether it may be collected, from the "*Phèdre*" of Racine, that "*Aricie*" (35) would, ultimately, have married (36) Hippolytus, against the Will, and, Consent, of his Father, contrary to State Policy, contrary to Positive Law, if the marriage had not been put an end to, by the death of Hippolytus:

(36) See marginal reference (32).

But, I shall, briefly, suggest One further observation; and, One alone:

That, in the Drama of "*Phèdre*", the Conduct, nay, the Whole Character, of the Governor

“dois ce que j’ai peut-être mis de plus raisonnable sur le théâtre. Je”
 “ne suis point étonné que ce caractère ait eu un succès si heureux du”
 “temps d’Euripide, et qu’il ait encore si bien réussi dans notre siècle;”
 “puisqu’il a toutes les qualités qu’Aristote demande dans le héros de la”
 “tragédie, et qui sont propres à exciter la compassion et la terreur. En”
 “effet, Phèdre n’est ni tout-à-fait coupable, ni tout-à-fait innocente.”
 “Elle est engagée, par sa destinée et par la colère des Dieux, dans une”
 “passion illégitime, dont elle a horreur toute la première. Elle fait tous”
 “ses efforts pour la surmonter. Elle aime mieux se laisser mourir, que”
 “de la déclarer à personne. Et, lorsqu’elle est forcée de la découvrir, elle”
 “en parle avec une confusion, qui fait bien voir que son crime est plutôt”
 “une punition des Dieux, qu’un mouvement de sa volonté.

“J’ai même pris soin de la rendre Un Peu Moins Odieuse qu’elle n’est”
 “dans les tragédies des Anciens, où elle se résout d’elle-même à accuser”
 “Hippolyte. J’ai cru que la calomnie avoit quelque chose de trop bas et”
 “de trop noir pour la mettre dans la bouche d’une Princesse, qui a”
 “d’ailleurs des sentiments si nobles et si vertueux. Cette bassesse m’a paru”
 “plus convenable à une Nourrice, qui pouvoit avoir des inclinations plus”
 “serviles, et qui néanmoins n’entreprend cette fausse accusation que”
 “pour sauver la vie et l’honneur de sa maîtresse. Phèdre n’y donne les”
 “mains que parce qu’elle est dans une agitation d’esprit qui la met hors”

(37) In the Third, and next, Part of this investigation, a special, and, particular, Inquiry, is instituted in reference to the Proper Name, Theramenes.

Thērāmēnēs (37), are rendered still more remote from the Real Object, from the True Intention, of Tragedy, because, the sentiments, and, principles, of the Governor meet with no refutation.

At Athens, the representation of a Drama was stopped by the audience, the play was not suffered to proceed, 'till a justificatory explanation had been given, publicly, upon the stage, by the Author Himself, because the person who spoke, recited One immoral verse, containing One immoral sentiment, though the Whole tenor of the Character was Moral.

But, Here, is not the Whole Character Immoral?

And, so little has Racine succeeded, in obtaining the end He states, in the conclusion of His Preface, to be the True Intention of Tragedy, that, at Paris, I am told, Many go to the Theatre, and think, and say:

“What a Fine Character is That of “Théramène!”

“d'elle-même; et elle vient un moment après dans le dessein de justifier”
 “l'innocence et de déclarer la vérité.

“Hippolyte est accusé dans Euripide et dans Sénèque d'avoir en effet”
 “violé sa belle-mère; *vim corpus tulit*. Mais il n'est ici accusé que d'en”
 “avoir eu dessein. J'ai voulu épargner à Thésée une confusion qui”
 “l'auroit pu rendre moins agréable aux spectateurs.

“Pour ce qui est du personnage d'Hippolyte, j'avois remarqué dans”
 “les anciens, qu'on reprochoit à Euripide de l'avoir représenté comme un”
 “philosophe exempt de toute imperfection; ce qui faisoit que la mort”
 “de ce jeune prince causoit beaucoup plus d'indignation que de pitié.”
 “J'ai cru lui devoir donner quelque foiblesse qui le rendroit un peu”
 “coupable envers son père, sans pourtant lui rien ôter de cette gran-”
 “deur d'ame avec laquelle il épargne l'honneur de Phèdre, et se laisse”
 “opprimer sans l'accuser. J'appelle foiblesse la passion qu'il ressent,”
 “malgré lui, pour Aricie, qui est la fille et la sœur des ennemis mortels”
 “de son père.

“Cette Aricie n'est point un personnage de mon invention. Virgile”
 “dit qu'Hippolyte l'épousa, et en eut un fils, après qu'Esculape l'eut”
 “ressuscité. Et j'ai lu encore dans quelques auteurs qu'Hippolyte avoit”
 “épousé et emmené en Italie une jeune Athénienne de grande nais-”
 “sance, qui s'appeloit Aricie, et qui avoit donné son nom à une petite”
 “ville d'Italie.

“Je rapporte ces autorités, parceque je me suis Très-Scrupuleusement”
 “attaché à suivre la Fable. J'ai même suivi l'histoire de Thésée, telle”
 “qu'elle est dans Plutarque.

“C'est dans cet historien que j'ai trouvé que ce qui avoit donné occa-”
 “sion de croire que Thésée fût descendu dans les enfers pour enlever”
 “Proserpine, étoit un voyage que ce prince avoit fait en Épire vers la”
 “source de l'Achéron, chez un roi dont Pirithoüs vouloit enlever la”
 “femme, et qui arrêta Thésée prisonnier, après avoir fait mourir Piri-”
 “thoüs. Ainsi j'ai tâché de conserver la vraisemblance de l'histoire, sans”
 “rien perdre des ornements de la Fable qui fournit extrêmement à la”
 “poésie. Et le bruit de la mort de Thésée, fondé sur ce voyage fabu-”
 “leux, donne lieu à Phèdre de faire une déclaration d'amour, qui de-

“vient une des principales causes de son malheur, et qu'elle n'auroit”
 “jamais osé faire tant qu'elle auroit cru que son mari étoit vivant.

“Au reste, je n'ose encore assurer que cette pièce soit en effet la meil-”
 “leure de mes tragédies. Je laisse et aux lecteurs et au temps à décider”
 “de son véritable prix. Ce que je puis assurer, c'est que je n'en ai point”
 “faite où la vertu soit plus mise en jour que dans celle-ci. Les moindres”
 “fautes y sont sévèrement punies. La seule pensée du crime y est re-”
 “gardée avec autant d'horreur que le crime. Les foiblesses de l'amour”
 “y passent pour de vraies foiblesses. Les passions n'y sont présentées”
 “aux yeux que pour montrer tout le désordre dont elles sont cause; et”
 “le vice y est peint par-tout avec des couleurs qui en font connoître et”
 “haïr la difformité. C'est-là proprement le but que tout homme qui”
 “travaille pour le public doit se proposer; et c'est ce que les premiers”
 “poètes tragiques avoient en vue sur toute chose. Leur théâtre étoit une”
 “école où la vertu n'étoit pas moins bien enseignée que dans les écoles”
 “des philosophes. Aussi Aristote a bien voulu donner des règles du”
 “poème dramatique; et Socrate, le plus sage des philosophes, ne dé-”
 “daignoit pas de mettre la main aux tragédies d'Euripide. Il seroit à sou-”
 “haïter que nos ouvrages fussent aussi solides et aussi pleins d'utiles”
 “instructions que ceux de ces poètes. Ce seroit peut-être un moyen de”
 “réconcilier la tragédie avec quantité de personnes célèbres par leur”
 “piété et par leur doctrine, qui l'ont condamnée dans ces derniers temps,”
 “et qui en jugeroient sans doute plus favorablement, si les auteurs son-”
 “geoient autant à instruire leurs spectateurs qu'à les divertir, et s'ils”
 “suivoient en cela la véritable intention de la tragédie.”

Whoever, then, would find this Subject treated, more at length, may
 recur to a Pamphlet, entitled, “*Comparaison entre la Phèdre de*

"*Racine, et, Celle d'Euripide;*" and, printed, at Paris, in 8vo. 1807, by A. W. Schlegel:

I beg leave, however, to observe that many grave objections, many weighty observations, many severe criticisms, many just, and, important, remarks, seem, never, to have entered into the perceptions of writer.

His remarks upon "Phèdre" occupy from page 11, to page 39:

on Hippolyte, from page 39, to page 57:

on Théràmène, from page 57, to page 59:

on Thésée, from page 59, to page 68: These last begin

in this manner:

"*Il nous reste encore à examiner le caractère de Thésée, celui de
"Tous que Racine a le plus mal traité."*

And, whoever wishes for further information with regard to Racine, may refer to, and consult, the several authors, and writers, of whom I subjoin an alphabetical list:

Arnauld: Barbier d'Aucourt: Batteux: Bidard: Boileau, *in many various places*: Brossette: Brumoy: Casalbigi, *in his Letter to Alfieri*: Chassaigne: Chatelet: Dubois: Fénélon: Fontaines (l'Abbé des) "*Racine Vengé*": Fontenelle: Garnier (Robert): Geoffroy (38): Gilbert: Hédelin (François, Abbé d'Aubignac, et de Meimac): La Harpe: Lamotte: Legouvé: Luneau de Boisjermain: Marmontel: Dumolard: Nicole: Olivet: Palmézeaux: Petitot (Claude-Bernard): Pinelière (N..... de la): Le Franc de Pompignan: Pradon: Racine, his dramatic Writings; also, "*Lettres*", and, "*OEuvres diverses*": Racine (Louis), his son, "*Lettres de*": Riccoboni, son, "*Hippolyte et Aricie*", *Parodie*, 1733,

(38) Called usually, l'Abbé Geoffroy.

not published : Saverio : Segrais : Sévigné, (Madame de), "Lettres de" : Sainte-Croix (Guillaume-Emanuel-Joseph Guilhem de), *Notice sur Deux Manuscrits de Racine*, "Magasin Encyclopédique," 3d volume, page 103, "Littérature Grecque" : St. Evremond : Schlegel : Subligny : Valincourt : Voltaire :

And, also, several Fugitive Pieces, Poetical Annals, Biographical Dictionaries, Dramatical Anecdotes, Dictionary of the French Stage, Letters, Pamphlets, Sonnets, Epigrams, Satirical Verses, etc. etc. etc.

But, I shall not delay my career in dwelling upon, any of these, or, upon any further, Critical Remarks.

I hasten to examine a Question, in which it may be suspected there is Considerable Error.

I must stop a little, nevertheless, to make some observations, as "Prolegomena".

"Aye, far removed" must I, ever, stand from any prejudice against Racine. What prejudice can I have against this Great Poet? What interest can I, possibly, have in crying Him up; or, in decrying Him? He never was ranked in the number of Those, such as, Spenser, Milton, Bacon [DD], and, so Many other Men of Talent, and, of Genius, whom

[DD] *Bacon*,] I think, and speak, always, with so much admiration, with such respect, of the Talents, Genius, and, Writings, of Lord Bacon, that I beg leave to be indulged in subjoining the following note, which, already, I have written, and, printed, in the Life of the Lord High Chancellor Egerton, One of my Ancestors.

"The "particular friendship, and, singular kindness", shewn by the Lord Chancellor Egerton to Bacon, on all occasions, were repeatedly acknowledged by his brother, Antony Bacon, with many acts, and, expressions, of gratitude, as appears from several of his (39) Letters.

But this "very particular friendship, and, singular kindness" is evidently manifested, not, from the Letters of his Brother alone; but, also, from the acts, letters, and expressions, of Bacon Himself, from the habits of his life in his younger days, from his intimate connexion, and, entire familiarity, at York (40) House, from the anecdotes, evidences, documents, and, authorities, which, subsequently, will be printed in the sequel of this Compilation, and, from the Whole history of the Life of Bacon.

(40) The Town
Residence of
the Lord High
Chancellor
Egerton.

(39) Birch's
Memoirs. Vol.
II, *passim*.

The history of the Life of the first years of Bacon, furnishes, upon every occasion, abundant proof of the Very High Opinion the Lord Chancellor entertained of the Talents, and, Genius, of that Extraordinary Man, of the uninterrupted regard, and, sincere esteem, in which, always, He held Him, of the special, and, particular, obligations, He conferred upon Him, of the Love, and Respect, which Bacon had for the Chancellor, and, of the Transcendent Value He set upon his Friendship.

my family enjoys the bright honour, of having, or, first brought into notice, or, encouraged, or, favoured, or, protected. I can, only, consider him as a Public, and, a National, Ornament: I can, only, regard him as a justly-celebrated Author: I can, only, pass him in review, as One, amongst the very many Men, whom our beneficent CREATOR, ALMIGHTY GOD, the FATHER OF LIGHTS, in compassion towards Fallen Man, has been pleased to endow with the blessed Gift of Extraordinary, and, Distinguished, Abilities. Valeat, quantum valere possit! But, Truth is the progeny of Time: Racine will ever live, in Song; but, if his reputation, as a Greek scholar, is built upon a false foundation, it can Not stand; it Must, ultimately, fall.

For years, I believed, that He had been a Profound, and, an Elegant, and, a Good, Greek Scholar: I took for granted that He was so, because I heard it, hardily, and, peremptorily, asserted: But, as my growing infirmities compel me to sit much at home, and, afford me the opportunity of many leisure hours, These, which are but (41) incidental, have furnished me with the occasion of enquiring into the proofs, upon which This Assumption has been hazarded, and, This Assertion so positively made. I have taken some pains to ascertain this Question, and, to verify this Fact:

(41) For they are but incidentally owing to the infirmities of the limbs of my lower extremities.

And, in consequence, I advance, and, maintain, that Racine was neither a Profound, nor, an Elegant, nor, a Good, Greek scholar.

What prejudice, I repeat, can I have, against Racine? He "lay in

(42) I speak of My Branch alone, (that of the Dukes, and, Earls, of Bridgewater), which is only a Younger Branch of the family of Egerton: All the Four several Branches of the family of Egerton, as well as, All the families of Cholmondeley, clearly, descend from the Same Stock, from Robert, Baron of Malpas, eight centuries ago, in the Reign of William the Conqueror.

To Lord Chancellor Egerton, in great measure, it was owing the having first produced to public notice that Sublime Genius.

Let it never be delineated as one of the least bright of such principal rays of glory, as GOD, in his goodness, and, infinite mercy, overlooking our undeservedness, has caused to beam upon and light up, the illustrious House of Egerton, that, as He has given (42) us, largely, the means, so, has He granted us, amply, the will, of affording encouragement, favor, and protection, to such men as He, the Great CREATOR, has been pleased to gift with Talent, and, with Genius."

my way, and I found Him": "I never went out of my way to seek Him: He "lay in my way", because he had written the Drama of "Phèdre", the subject of which He has taken from Euripides; and, because, if one may collect so much from his Preface, He pretends to have improved upon, and, corrected Euripides. I, too, happened to have printed, in the year 1796, at the Clarendon Press, Oxford, an Edition of the Hippolytus Stephanéphoros of Euripides.

I repeat the words, "had happened;" because, it "happened", "by mere chance", that I chose a Drama of Euripides: It was indifferent to me, what Greek Classic author, I might chuse.

"Quin, eò tandem adductus sum, (says an Extract from my Preface,)"
 "ut, ad Græci Alicujus Scriptoris novam editionem publici juris faciendam me accingerem. Multò quidem jucundius animo meo fuisset,"
 "si præclara illa quæ tantâ cum voluptate quondam pervolveram,"
 "vel, Platonis, vel, Thucydidis, vel, Demosthenis, scripta edere"
 "licuisset; sed, præterquam quod multas, easque longè meliores"
 "quam quas ego præstare possem, operum eorum editiones jam extare"
 "noveram, à tanto, me, et, tam difficili, proposito, studia varia, et,"
 "diversa, et, quidem alia, quæ me, huc et illuc, distrahebant negotia, prorsus deterruerunt. Cum igitur mihi Non satis otii esse"
 "intelligerem, ut ad Longum aliquod opus incumberem, confugiendum esse existimavi ad sequentem Euripidis fabulam; non quod"
 "Illa præ ceteris mihi arriserit, (huic enim plures alias aliorum"
 "Poetarum, nonnullasque ipsius Euripidis, anteponendas esse opinor,)"
 "sed, quia Brevior videbatur quam ullum aliud præclarum antiquitatis opus, cujus legendi, eo saltem tempore [EE], occasionem"
 "nactus fueram."

"It happened," then, that I printed the Hippolytus Stephanéphoros, of Euripides:

"It happened," too, that I printed this Edition, at the Clarendon Press,

[EE] *Eo saltem tempore,* sc. Cum ego, Etonæ, Græcos quosdam scriptores, qui inter optimos jure merito habentur, perlegissem adolescens.

Oxford: for, "it happened," that The Delegates of the Press of that University gave an extraordinary licence, and, issued a special order, and, permission, to grant me that indulgence, upon a formal, and, official, Review of the manuscript. I laid under no constraint: I was under No Necessity of printing any work whatever: most certainly, I was under No Necessity whatever of printing the Hippolytus Stephanéphoros, of Euripides. "It happened" that I did so, by Mere Choice; in some respect, it was Merely a matter of Chance, that I did so;

And, the Sole Reason for my doing so, was, that, about the period of the year, 1796, a Charge was offered to me, of great authority, and, of weighty responsibility, which, Infallibly, Must have led to Others of still greater authority, and, still more weighty responsibility; and, I thought it my duty, to show, that I had turned my mind to such studies, as became the High Station, to which I was called; and, that, in obtaining that important place, I was not, solely, indebted to my birth, and, family interest, not, merely, "fruges consumere natus".

I reflected upon the various duties incumbent upon this Charge, and the Responsibility, I should impose upon myself: I became, more, and, more, diffident of my own sufficiency; in the end, I refused (43) this place.

(43) Already, have I declined accepting, at different periods, and, at various times, as many things as might satisfy a dozen persons: and, Now, most certainly, there is not a place, which any King, any Government, might offer to me, that I would accept.

But, having, thus, happened to print the Hippolytus Stephanéphoros, of Euripides, I made "Addenda, and, Corrigenda", to this Edition, from time, to time, as I had leisure, or, inclination:

At length, entered into my plan, as a fit subject, for such "Addenda, and, Corrigenda", a consideration of the "Phèdre" of Racine, in contradistinction to the Hippolytus Stephanéphoros, of Euripides:

And, from this investigation, naturally resulted an inquiry.

Whether, Racine was, or, was not, a good, and, critical, Greek Scholar.

I admired the Fine Verses of the Poet; and, the Magical Power of his Versification:

But, Perhaps, I conceived that He betrayed many errors, in sound erudition, as well as, in taste, and, in judgment:

Perhaps, I thought that He committed, more, and more, faults, according as He departed from his Great Original, Euripides :

Perhaps, I was inclined to imagine, that He had taken the subject, of his "Phèdre", from a slight, cursory, superficial, desultory, acquaintance, with the Hippolytus Stephanéphoros, rather than from a long, and, patient, reading, or, from a deep, intimate, correct, and, critical, knowledge, of that Drama :

Perhaps, I was disposed to think, that, any Dramatic writer might, loosely, have adopted the General Plan, who should read in the Original, or, who might recur to a Translation of, That Hypothesis of the Hippolytus Stephanéphoros, written by a Scholiast, printed in the Aldine Edition, to which "*suppeditat Editio scholiorum Arseniana*"; or, of That Other Hypothesis, preserved in the Parallels of Plutarch; or, of That Other Hypothesis, kept in the King's Library at Paris, extant in the Florileg : of Stobœus, found inedited by Grotius, and, now, printed "*in margine exemplaris Bibl. Leyd. p. 405*".

Perhaps, too, I was inclined to suppose, that Racine did not enter into the True, and, Real, spirit, of this Drama; that He did not, adequately, comprehend its Essential Nature; or, Rightly, Understand Any One of the Characters of this Drama.

But, this investigation has been made without partiality, without prejudice, without interest; merely, solely, exclusively, as the occupation of some leisure hours, as "*Prolusio Academica*", as a free, and, independant, literary Inquiry, and, as one of the "*Addenda et Corrigenda*", that, Fortuitously, and, Accidentally, I have made to the Edition, which, by Mere Choice, and, by Chance, I Happen to have printed, of the Hippolytus Stephanéphoros, of Euripides.

In consequence, then, of this investigation, I advance, and, I maintain, that Racine was, neither, a profound, nor, an elegant, nor, a good, Greek Scholar;

And, I proceed to adduce the proofs of what I advance, and, I maintain.

The General Proofs, that he was not, are essentially inherent in the Very Nature of the Subject Matter itself; and, exist in the numerous errors he has committed in taste, judgment, learning, erudition, knowledge, right understanding, art, and conduct:

But, there are, moreover, Particular Proofs that he was not, which I shall, subsequently, detail more at length.

And, from all which, General, and, Particular Proofs, I conclude that Racine was neither a profound, or, an elegant, or, a good, Greek Scholar.

His Manuscript Notes, which, still, exist, and, still, are preserved, upon some Greek authors, perhaps, do not prove that he was: possibly, they prove the very contrary.

In the King's Library at Paris, amongst the printed books, are preserved an Iliad of Homer, a Sophocles, and, an Euripides, which belonged to Racine; and in which, with his Own Hand, He has written several Notes.

These Notes bear no marks whatever of having been written, at various times, and, at sundry periods, according as a man of erudition, of taste, and, of judgment, when, retiring to his closet, might have had leisure, time, or, inclination, to read all, or part, of a Greek drama, and might have made, cursorily, and, in the act of reading, his notes, remarks, and observations:

But, They convey every appearance of having been sedulously re-copied, from detached papers, subsequently to the various dates of their having been made;

They seem, too, to have been written during the Maturer years of Racine; verily, during his Maturer years: for, in all similar investigations, where it is attempted to fix, and, verify, the date by the handwriting, somewhat more than an ill-founded conjecture may be formed;

because the hand-writing of all men exhibits very essential, distinct, and, characteristic, marks of difference, at the different stages of life:

But, these Notes are All, uniformly, similarly, continuously, fairly, neatly, firmly, carefully, precisely, nicely, punctiliously, written, and, re-copied.

Shall it be said that Racine valued himself upon these notes? Shall it be said that He was desirous of having them preserved after his death? It, Never, can be said that They are calculated to shew that He was a good Greek Scholar, or to prove that He had arrived at any great proficiency in the Greek language, or, in Greek literature.

I have given directions for transcribing All his Manuscript Notes upon the Hippolytus Stephanéphoros of Euripides, the very drama which furnished Him the subject of his "Phèdre"; and, I here subjoin a copy of Them, which is exact, in order that Others, also, may judge of his value as a good Greek Scholar, by the, yet, still, existing proof of his Manuscript Notes, written with his own hand.

" 1st Note. " Venus fait le prologue. Elle déclare sa colere "
" contre Hippolyte qui la meprise, et dit qu'elle le "
" va perdre."

" Lines 11, and 12. " La scène est à Troëzene."

" Lines 15, and 16. " Hippolyte ne sert que Diane."

" Lines 24, and 25. " Hippolyte avoit esté eslevé chez le "Sage"
" Pittheé, pere d'Oëthra, mere de Thesée."

" Lines 26, 27, and 28. " Phœdre l'a veü à Athenes, aux sacrés "
" mystères."

" Line 28. " Vénus, pour excuser Phedre, dit qu'elle l'a fait de- "
" venir amoureuse."

" Line 34. " Thesée fuit Athenes pour le meurtre des Pallantides."

- "Line 34. "Il amaine avec lui Phedre à Troëzene."
 "Lines 35, 36, and 37. "Vénus predit le dénoûment."
 "Line 39. "Promesse de Neptune à Thesée."
 "Lines 42, 43, 44. "Vénus sacrifie Phedre pour se vanger de son"
 "Ennemi."
 "Line 52. "Hippolyte entre avec un chœur de chasseurs."
 "Lines 265, to 270. "Phœdre se veut laisser mourir de faim."
 "Lines 272, to 274. "Thesée absent."
 "Lines 298, to 303. "Vous laisserez vos enfans esclaves d'Hip-"
 "polyte."

These are the Manuscript Notes of the Writer of "Phèdre" upon the Hippolytus Stephanéphoros of his Great Original, Euripides.

There are not Many Notes upon the Other plays, of Euripides; but, All the Notes shew an equal knowledge of the Greek language.

The afore mentioned Edition of Euripides, is That "Venetiis, apud Aldum, mense Februa-Rio, MDIII", in-octavo, and, is marked M, coté Y ³⁸⁹_A :

That, of Sophocles is, likewise, "Editio Aldina", in-octavo; and, is marked Y ³⁶⁵_A : It contains a few Notes Similar to such as are already mentioned: All of which discover an equal knowledge of the Greek language :

There is, also, an Edition of the Iliad of Homer, in-octavo, "Parisiis, MDLIII, apud Adr. Turnebum; and, marked Y ¹⁷²_{+A} : There are not many Manuscript Notes, of Racine, to this Edition of the Iliad of Homer: All of them, however, are of the same cast, and, stamp, his Notes upon Euripides, and, upon Sophocles; and, manifest an equal knowledge of the Greek language.

These three books are preserved in the King's Library, at Paris.

Hippolytus

Egerton, Francis Henry of, / Euripides, / Euripides,

Numbers IX. X. XI. XII. XIII. of addenda and corrigenda to the edition of
the Hippolytus Stephanéphoros of Euripides

Oxford 1796

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